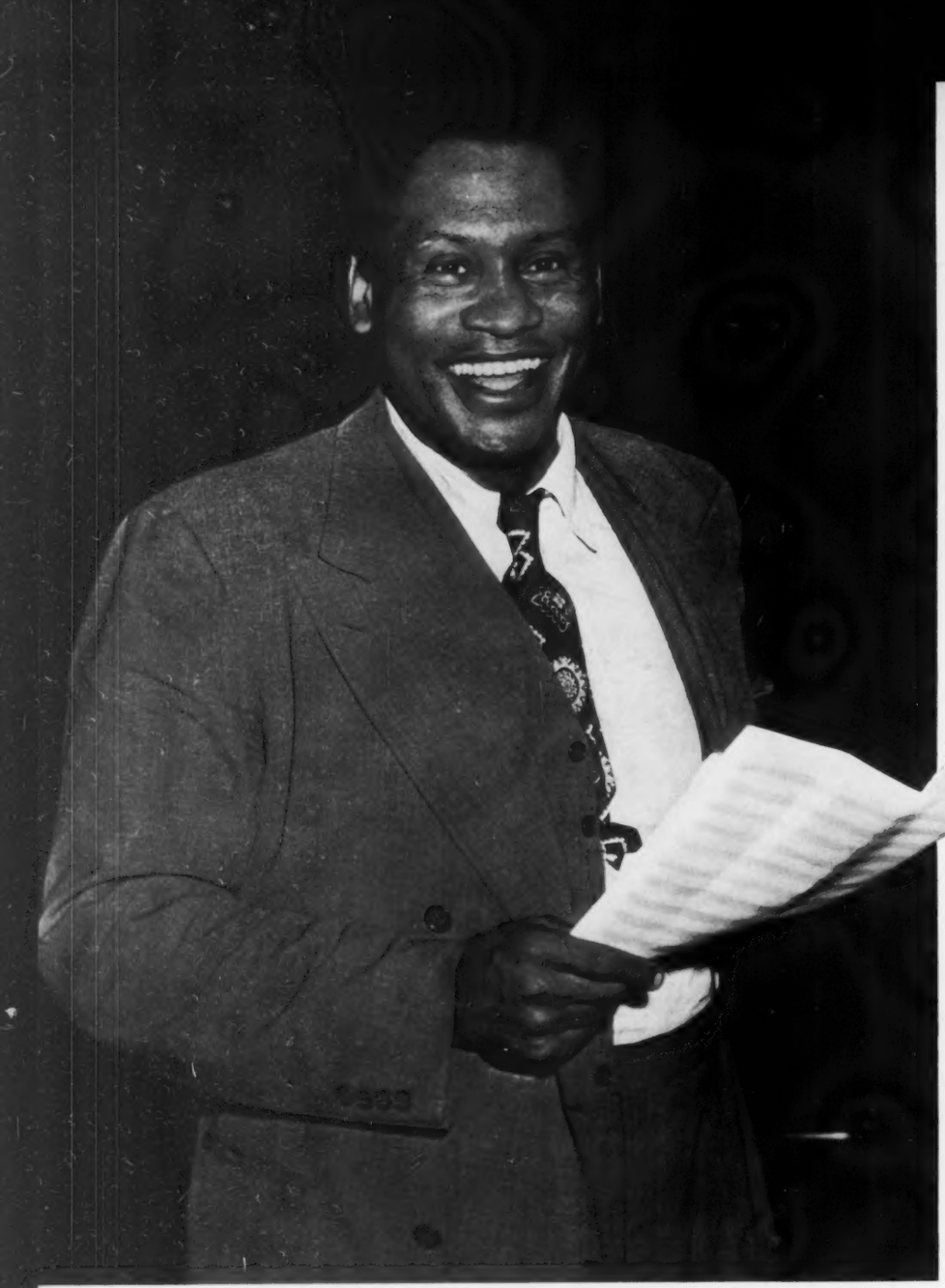
A World Authority on Music
Since 1880

Musical Courier

GRACE MOORE

OCTOBER 15, 1942 • 20c



"A great soul, a great personality, a great artist"

On his coast to coast tour last season, he appeared as soloist with seven of the leading symphony orchestras, and his recital appearances included 14 universities and colleges.

This season he will again carry his message of song from coast to coast, in a varied program of English, French, Russian, and Hebrew music, as well as the spirituals that his audiences have come to love and demand of him.

"A great soul, a great personality, a great artist," writes the reviewer of the Ottawa Evening Citizen, speaking of Paul Robeson, the *singer*. The words apply equally to Paul Robeson of the *spoken drama*, in his triumphs this summer in the role of Shakespeare's Othello at Cambridge, Mass., and Princeton University.

★

Record-breaking Paul Robeson packed Lewisohn Stadium . . . attendance topped all previous turn-outs this summer.
New York World-Telegram (July 13, 1942)

The theatre was packed as no other theatre has been this season.
Montreal Gazette (April 11, 1942)

One of the largest and most enthusiastic audiences ever assembled here.
Portland (Ore.) Journal (Nov. 16, 1941)

The Incomparable

PAUL ROBESON

● Exclusive Management: **METROPOLITAN MUSICAL BUREAU, INC.**
F. C. Coppicus F. C. Schang
Division of COLUMBIA CONCERTS, INC.
113 West 57th Street - - - - - - - New York City

COLUMBIA AND VICTOR RECORDS

MUSICAL COURIER

An International Journal, Established 1880

Whole No. 3058 | NEW YORK, OCTOBER 15, 1942 | Volo. CXXVI—No. 5

Metropolitan Opera Year To Stress New "Popular" Policy and U. S. Singers

Lower Scale of Admissions—11 New Vocalists and 3 Conductors Added—Revivals Include Boris, Tristan, Pelléas, Norma, La Forza, Louise—Manon Centenary to Be Marked—Lucia to Be Refurbished

By RUSSELL KERR

Confronted with wartime difficulties of transportation which make this continent necessarily self-sufficient, and with world conditions which dictate careful economies, General Manager Edward Johnson and the Metropolitan Opera Association have determined upon a 58th season of that institution stressing a dominance of American singers or those now resident in this country, and a policy of lowered admission prices. The latter were to be made possible by "financial economies in operation" without skimping on quality of productions.

This was made plain in the announcement issued by the Metropolitan management at its annual fall press conference on Oct. 5. It was known that the Metropolitan board of directors had been in conference that afternoon, and speculation was rife as to whether some new and startling announcement might be forthcoming.

When, however, Mr. Johnson faced the scribes, it was to issue a prospectus containing few surprises for the season opening on Nov. 23 with Daughter of the Regiment, starring Lily Pons, and extending sixteen weeks.

The new admission scale was made known some weeks earlier—and the decision to lower the top price to $5 for regular performances and the popular Saturday nights to $3.25, ranging upward from $1, had met with general approval in a period of "price ceilings" and heavy taxation.

The Metropolitan management is fully aware of its responsibilities in carrying on for the sake of the uplift that opera can give to public morale and to fill the place which beauty and art can supply in these days.

Conservative Policy Prevails

No novelties are to figure in the Metropolitan season, though at least seven revivals of works will be staged.

(*Please turn to page* 6)

Philharmonic Opens New York's Season

By LEONARD LIEBLING

By general consent, the New York musical season commences officially when the Philharmonic Orchestra gives its first concert of the autumn. The event took place at Carnegie Hall on Oct. 7 with three unusual features. One of them was that the date fell on a Wednesday evening, while ordinarily the premiere calls for a Thursday concert.

The second novelty was the return of Toscanini as one of the regular conductors of the Philharmonic; the third was the program, devoted entirely to Berlioz, with his Roman Carnival Overture and the entire Romeo and Juliet Symphony, the latter not having been

(*Please turn to page* 21)

Detroit Symphony Assured by Radio

By AUGUST MAEKELBERGHE

DETROIT, MICH.—The Detroit Symphony is not dead, as prematurely announced, despite a bulletin by the board of directors cancelling the present season and the activities of the Symphony Society "for the duration."

The orchestra, sponsored by Sam's Cut Rate, Inc., will begin its series of weekly broadcasts, as originally arranged, on Oct. 18. This decision was reached by Max Osnos, president of Sam's Cut Rate, one of the largest department stores in the city, in co-operation with the Detroit Federation of Musicians.

The concerts, each an hour in length, will be broadcast over Station WWJ, and negotiations are under way for a suitable auditorium, so that the public may attend the programs. This will insure Detroit of at least 21 concerts in as many consecutive weeks.

(*Please turn to page* 12)

Festivals in Worcester and San Francisco

Two musical events occurred as Musical Courier went to press. The 83rd Worcester, Mass., Festival, began its subscription series under Albert Stoessel, with Elijah on Oct. 7. The San Francisco Opera Company launched its season on Oct. 9 with Aida. Both events will be reviewed in the next issue.

Community Music Revival Growing

By HAROLD A. STRICKLAND

The emergence of the amateur musician, the rise of home and community musicales and the development of a national consciousness toward music of the Americas, are outstanding present-day developments according to many observers questioned by the Musical Courier.

The previous passive attitude toward music is yielding to a creative and participating idea as the nation, undergoing a metamorphosis in its social and artistic life, girds itself for the task of an all-out success in the war.

Travel Restriction a "Boon"

Observers are convinced that the current restriction on automobile use and travel may prove a boon, necessarily focussing each community on its musical resources and the lessened number of important musical events. For years the radio and records have quickened intelligent listening; and now, perhaps, we find a new wealth of students and amateurs ready for active participation.

Taking a lead in the movement toward centralization of music-making in the community is the Music Educators National Conference under its

(*Please turn to page* 25)

Rigoletto to Be Chicago Opera Opening Work

Halka Added to Series by Gallo —Plans for Orchestras and Recitals Promise Feast of Music —Heavy Schedules in Studios

By RENÉ DEVRIES

CHICAGO. — Verdi's Rigoletto is to open the regular subscription season of the Chicago Opera on Nov. 9, instead of Lakme, as previously announced. The cast includes Josephine Antoine, Jan Kiepura and John Charles Thomas, with Anna Kaskas singing Maddalena and Nicola Moscona making his Chicago debut as Sparafucile. Jarmila Novotna later returns to the company after a two-year absence.

Halka Added to Repertory

Fortune Gallo has discovered that Chicago holds a large Polish colony desirous of hearing Kiepura, George Czaplicki and to see Jerzy Bojanowski occupying the conductor's stand and the astute general director of our opera has included the opera Halka in the official subscription repertory. Americans of Polish parentage are co-operating with the company and have formed a Polish Opera Guild, with Brig. Gen. Joseph E. Barztnski of the United States Army as chairman.

Stock Replaces Ormandy in History of Music Series

The Philadelphia Orchestra, announced to open the 1942-43 History and Enjoyment of Music Series, had to cancel the date because it is unable to get material and equipment from the railroad to transport an orchestra of 100 men. The Allied Arts Corporation, sponsors of the course, when the news reached them, immediately engaged the Chicago Symphony Orchestra for the concert. The

(*Please turn to page* 10)

SINGERS WIN METROPOLITAN OPERA CONTRACTS.

Among the new artists who will make debuts this season are seven young Americans, whose names were announced on Oct. 5 by Edward Johnson, General Manager of the Metropolitan Opera Association. Left to right, James Melton, tenor; Doris Doree, soprano; Margaret Harshaw, contralto; Mr. Johnson; Lillian Raymondi, soprano; Walter Cassel, baritone; Frances Greer, soprano; Osie Hawkins, baritone; and Jacques Gerard, Canadian tenor. A bust of Gatti-Casazza, late manager of the opera, forms the background.

(Story, pages 3, 6.)

Vol. CXXVI, No. 5
Whole No. 3058

MUSICAL COURIER. Published semi-monthly October to May, inclusive, and monthly June to September, inclusive, by Music Periodicals Corp., 119 West 57th Street, New York. Entered as Second Class Matter January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Price 20 cents. Yearly Subscription $3.00—Europe $4.50—Canada $4.50.

October 15, 1942
Sixty-Third Year

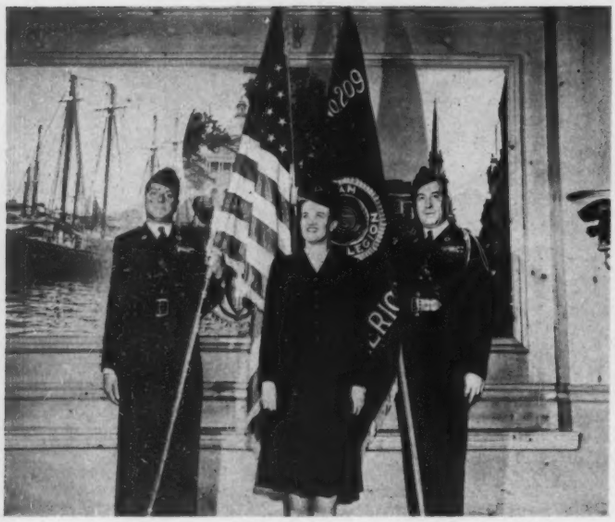
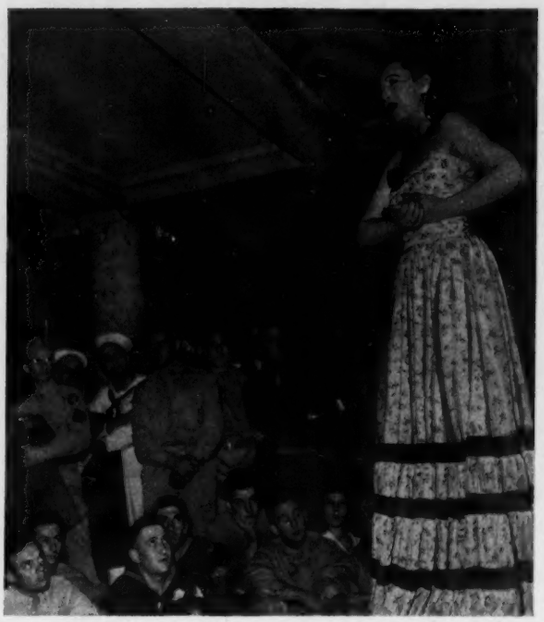


Photo by Larry Gordon

JOSEPHINE ANTOINE HONORED BY AMERICAN LEGION COLOR GUARD

as she left New York for Kansas City to be official soloist at the opening of the annual convention of the organization. With the Metropolitan Opera soprano are Julius Fidel, left, and Walter Madigan.



MARITA FARELL AT STAGE DOOR CANTEEN,

New York, in one of her programs there for service men. The Metropolitan Opera soprano expects to "shuttle" between 39th St. and Shubert Alley this winter.

Nation's Musical Forces Rally in Aid of War Drive

Stalin Asked to Urge Shostakovitch Visit

Premier Josef Stalin of Russia has been asked by Wendell Willkie to use his good offices in an attempt to have Dimitri Shostakovitch, Soviet composer, appear as piano soloist in the United States this season. Mr. Willkie's aid was sought by Mrs. John T. Pratt, of the New York Philharmonic-Symphony Society's Board of Directors.

Shostakovitch, as announced in the last issue of the Musical Courier, declined the invitation of Arturo Toscanini to conduct the Philharmonic for a fortnight on the ground that he does "not master the art of conducting." A second cable, from Toscanini on Sept. 23, brought the response that the composer could not accept an invitation to appear as piano soloist in his own works or any he might choose because he is "extremely busy with my new symphonic work dedicated to the twenty-fifth anniversary of the U.S.S.R."

Private Jacques Abram Gives Recital at Fort Jay

Private Jacques Abram, who enlisted immediately after his appearance on July 4 at the Lewisohn Stadium with the New York Philharmonic-Symphony Society, gave a piano recital on Sept. 23 for his fellow soldiers at Fort Jay.

Perolé Quartet Aids Bond Drive

The Perolé String Quartet with Deems Taylor as commentator and a guest soloist will inaugurate a thirteen-week series of War Bond concerts on Oct. 18 over WQXR. Artur Schnabel, pianist, will be the first soloist. Dr. Thea Dispeker is arranging the series under the auspices of the New York War Savings Staff of the Treasury Department.

THANK YOU!

Thank you for your letters and messages on the Musical Courier's new cover design and other features. We greatly value your friendly words.

THE STAFF

N. B.—The October 1 issue was sold out in New York three days after publication.

D.A.R. Invites Marian Anderson to Open War Benefits

WASHINGTON, D. C.—Marian Anderson, contralto, has been invited to open a series of war relief concerts to be given in Constitution Hall by the Daughters of the American Revolution. Proceeds of each concert will be turned over to accredited war organizations.

Miss Anderson christened the new 10,500-ton Liberty freighter, Booker T. Washington, when it was launched in Los Angeles on Sept. 29.

Because of a rule adopted in 1927 by the D.A.R. against leasing the hall to Negroes, Miss Anderson was refused permission to give a concert there in April of 1939. Mrs. Franklin D. Roosevelt resigned as a member when this occurred. No change in the rule has been made, members said, but the society itself will contribute the use of the auditorium. Miss Anderson's manager, it was stated, had requested use of the place for a concert by her. The invitation by the society followed.

S. Hurok, manager of Miss Anderson, on Oct. 5 announced she had accepted the invitation on condition that there be no racial segregation in the seating arrangements. Miss Anderson also qualified her acceptance by insisting that her appearance be considered a precedent for future concerts by her in the hall during her annual tours. N. P.

Italian Musicians in U. S. Declared Loyal

Freedom to travel freely and other privileges are to be restored to the 600,000 Italians, including musicians, in the United States, according to a decision of the government announced in a nationwide radio address on Oct. 12 by Attorney General Francis Biddle. Beginning on Oct. 19, they will no longer be classified as "enemy aliens," Mr. Biddle said, addressing a Columbus Day audience at Carnegie Hall in New York. This is because of what he characterized as the "splendid proof of loyalty" to the United States shown by the vast majority, including all but 228 of some 600 Italians who were detained for questioning.

Petrillo Record Ban Upheld in Chicago Court

CHICAGO.—The government's plea for an injunction restraining James C. Petrillo, president of the American Federation of Musicians, from enforcing his ban against the making of recordings, for radio use, by members of his organization, was denied on Oct. 12 by Federal Judge John P. Barnes. The court held the matter is essentially a labor dispute and a previous U. S. Supreme Court ruling had decreed that the anti-trust law, under certain conditions, does not apply to unions. Assistant Attorney General Thurman W. Arnold, representing the government, said the decision will be appealed.

Marjorie Lawrence Sings for Soldiers

PLAINFIELD, N. J.—Marjorie Lawrence, Metropolitan Opera soprano, and Prince George Chavchavadze, pianist, gave a joint program on Sept. 24 at the Stillman estate. The proceeds are to be used to purchase kit bags for soldiers going overseas. This was Miss Lawrence's first public appearance since her sudden illness last year.

Dougherty-Ruzicka Aid Bond Rally

Celius Dougherty and Vincenz Ruzicka, duo-pianists, were heard at the War Bond rally in Newton, N. J., on Sept. 25 in the first performance of Mr. Dougherty's transcription of Stravinsky's Circus Polka. They have also been heard at many Red Cross benefits, for the USO, at the Stage Door Canteen, New York and under the auspices of the Treasury Department.

Igor Gorin Writes Song for U. S. Tank Corps

Igor Gorin, baritone, inspired by his reception at Fort Knox, Ky., wrote a song, Tank Song, which he has dedicated to the Tank Division of the U. S. armed forces. He introduced it on Sept. 17 over the NBC on the Kraft Hour, to which he returned for the fourth time in seven months. Mr. Gorin, a member of ASCAP, has had 10 works published.

Photo by Zev Pressman

PHILADELPHIA ORCHESTRA PLAYS AT FORT DIX, N. J.,

under Eugene Ormandy, on Oct. 1. This was the first major symphonic group to appear at an army camp under the auspices of the newly formed Concert Division of USO-Camp Shows. The concert, given in the huge Field House of the camp, was heard by 1,800. Bruno Walter conducts the N. Y. Philharmonic at Camp Joyce Kilmer on Oct. 27.

CRITICS vs. PUBLIC

Shostakovitch and his "Music with a Message"

By DR. PAUL STEFAN

DIMITRI SHOSTAKOVITCH

In certain periods and countries there have been heated discussions—yes, national controversies—about an opera. Not in a long time, if ever has a symphony stirred people's spirits as greatly as did the Seventh of Shostakovitch.

It is true that in Vienna, during the previous century, battles were fought over symphonies—those of Bruckner and Mahler. Yet such a case is not to be compared with that of the Shostakovitch work.

Possibly in the beleaguered Paris of 1870-71 there was composition. In any case there was considerable music-making there. But certainly in no besieged city has a complete, lengthy symphony been written while the composer was active in civilian defense.

The grounds for the uniqueness of the Shostakovitch case increase on examination. There is an additional one: the heroic resistance of embattled Leningrad—in which the work of this composer originated—is not only worthy of admiration on common human grounds; it is the situation which faces our united free nations.

Everything combined to increase the curiosity with which this symphony was awaited, to cause a sensation and raise to fever heat the interest in the fate of the composer and his score. Yet, as we all know, the verdict was not completely unanimous. While masters such as Toscanini and Koussevitzky interpreted the work in inspired fashion and the latter maintained that no symphony since Beethoven had stirred him so strongly, several critics found earlier symphonies of Shostakovitch stronger and were disappointed in the Seventh. In many cases they separated the human from the purely artistic qualities of the work.

Immediately we find a parallel here: after the Mahler symphonies, the critical echo sounded exactly the same. The critics conceded all the human qualities freely to Mahler—great desire, powerful conception, highest artistic ethics. But they maintained that the great means used had not attained the hoped-for result. On a purely artistic plane, Mahler's symphonies were not successful. What a pity!

Second Reactions

When the symphony was performed again, as customarily happened (as in the case of Shostakovitch, where the second hearing followed the first after a very short interval), the public demonstrated clearly against the critics. Most of the public had already celebrated the first performance of a new Mahler symphony. It did not allow itself to be disturbed in its enthusiasm by the scepticism of the critics.

What was responsible, in the case of Mahler, for this split between the verdict of the public and the critics? The question is not difficult to answer if one only wishes to do so. Mahler had—unaware or perhaps even consciously—appealed to the purely human associations with music. In each case he wished to create a work belonging to the people. Of his Eighth Symphony, which was revived last season in New York and broadcast from coast to coast, Mahler explicitly wrote: "It shall belong to the whole world." Above all, therefore, to the whole body of hearers before whom it was first performed; and in this connection Mahler was thinking of the public in Central Europe, with which he was familiar. And this public understood him.

A Mahler Ovation

Never has the writer of this article experienced a scene like that after the first performance of the Eighth Symphony of Mahler—it took place in Munich exactly 32 years ago. The applause lasted nearly a half hour, the entire public of 3,000 rose and some 200 children in the chorus fairly stormed, forgetting all caution, toward Mahler, who had conducted, and sought to press his hands. On the next day, however, the newspapers again resounded with many "ifs" and "buts."

However different the world of a Shostakovitch may be from that of a Mahler, the two artists have one thing in common: the former, too, has created his work for the people, and before all his own folk. Here we are no more dependent upon reminiscences and biographies—we have to deal with the present day, its journalism, interviews and publicity. We know for certain that Shostakovitch wished to appeal to the people. As little as Mahler, did he wish to achieve it with common means. But he wished quite consciously to be understood.

Contrary to Mahler, he had special reasons. In his country music from away back had belonged to the people. Like most contemporary composers, Shostakovitch had his beginnings with the "advance-guard," which were ahead of the familiar procession. Stalin is supposed personally to have called upon him to dissociate himself from such "formalism" and to write in an intelligible fashion. Shostakovitch followed these directions. He became "understandable"—and wished to be so.

Temporary vs. Contemporary Music

Like the critics, the contemporary composers thereupon rise and ask, "Well, is other music of our time not understandable? And if other music can not be understood by everybody, is that a failure? Have we not the right, and even the duty, to be ahead of our time? Should we not be sad relics of the past if we were immediately understood, that is if we composed as people expected?"

We know from history that almost all great composers in the beginning were accepted by their contemporaries with misgivings. "What sort of ears must Mozart have," wrote a critic of his time, "that he dares to write such dissonances as we hear from him?" And this is just an example. The music of a Wagner at first was taken up with no less distaste than that later of a Stravinsky and a Schönberg. And yet all have become accustomed to Mozart and Wagner; to Stravinsky and Schönberg not so generally. . . .

Here, however, there is a fact to be noticed. While the great classical masters in the main were recognized during their lifetime, and even accepted with enthusiasm, a large part of our contemporary music remains as before, far apart from the people.

One can understand this, may welcome or damn it; but one must have the courage to note the fact boldly. The writer of this essay is not the first nor the only one to do so. A Swiss musical publication, which not less than the present writer belongs to the "advance-guard," once did this with especial clarity. It spoke of an "abyss" between the composers of today and their public—and the issue containing the article had to have three extra printings!

Bridging the Chasm

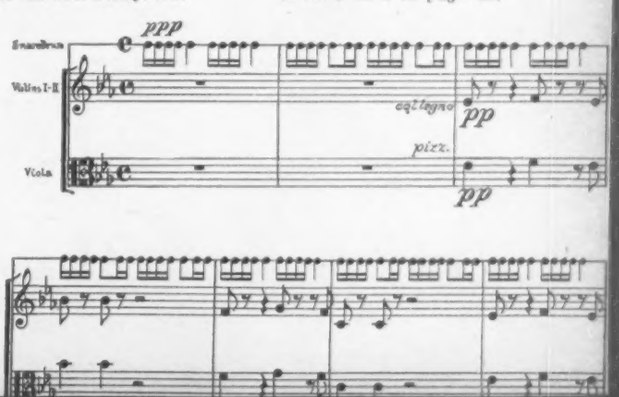
To bridge over the chasm there are two possible ways. Either the public must be better instructed and familiarized with the aims of contemporary music or, on the other hand, artists must undertake to curb their fancy and take pains not to write only for themselves and people like them.

This seems to be a hard condition—and one can't make this demand too generally. Perhaps there are means by which to dispose of this conflict or to make it less severe. Above all, one should not increase the dilemma or provoke it. We have no dictator to issue decrees who has authority over composers—and it is better so. What lamentable patrons still roam about Nazi Germany! For long years they went atonal, and nothing was radical enough for them. Now they wallow in so-called folk-songs and think only of racial achievement—creation on a mass scale.

No, we must preserve for art its complete freedom—for art and the artists as well as for every man. But we can not avoid the dilemma, and we regret it.

What can make a music of grand style intelligible today? In order to express it in common terms, therefore with extreme simplicity: Purely musical would be the effect of a singable melody, a harmony that recognized tonic and dominant, even if it would also contain suspensions and alterations, and a clearly marked rhythm, which almost became the first consideration. One, for example, sees this in the Bolero of Ravel—the same Ravel who otherwise composed enough music that was less "intelligible,"

(*Please turn to page* 13)

GUSTAV MAHLER,
after a rare charcoal drawing by Kolo Moser, formerly in the Planer Collection, sold at auction at Leipzig in 1932. ←

Courtesy Am-Rus Music Corp., N. Y.

WAR THEME FROM SEVENTH SYMPHONY BY SHOSTAKOVITCH

Metropolitan Opera Season to Feature U. S. Singers

(*Continued from page 3*)

The new, extremely "safe and sane" repertory policy includes the resumption after two seasons of Moussorgsky's Boris Godounoff, which will be sung presumably in the familiar Rimsky-Korsakoff version, although the New Opera Company has announced the re-orchestrated score as prepared by Dimitri Shostakovitch for this season. The Metropolitan Boris will be conducted by George Szell and Ezio Pinza will again sing the title role.

Lucia di Lammermoor, absent one season, will be given "an entirely original" scenic investiture, designed by Richard Rychtarik. The Donizetti work will be completely restudied and presented as one of the features of the season, with Lily Pons as the heroine. Expenses for this production are being defrayed by a contribution of the Opera Guild, which also gave sums for the mounting of The Island God last season. The scenery for two of the projected revivals, La Forza del Destino by Verdi, and Norma by Bellini, will also be freshened, and they will be newly costumed.

The revivals, which will be restudied, have all been in the Metropolitan's schedule in recent seasons. Masterworks to return are Tristan und Isolde, omitted last season owing to the absence of Flagstad, and prepared by Helen Traubel who will sing opposite Lauritz Melchior; Pelléas et Mélisande, last performed two seasons ago; Norma, missing since 1937-38, which Zinka Milanov has assumed this summer in Buenos Aires and will sing here. The latter has been announced to rejoin the company after a season in which she was absent owing to reported differences over salary. Tried familiars of the repertory to reappear are Charpentier's Louise, which Grace Moore sang two seasons ago for the first time; La Forza del Destino, not heard since 1934-35, to include Mme. Milanov; and Massenet's Manon which Beecham will conduct, in honor of the work's centenary. There will be the usual uncut Ring cycle in a series of special matinees and Parsifal will have several subscription evening performances.

Trio of Conductors

In addition to Bruno Walter and Sir Thomas Beecham, last season's distinguished guest conductors, who will appear again, three baton newcomers will be added. George Szell, as previously announced, will make his operatic conductorial bow in this country, though he has appeared here as a symphonic conductor and in opera houses in Europe. Cesare Sodero, pioneer conductor of operatic and other programs on the radio, and himself a composer of operas, will be the other guest. Ettore Panizza is not expected to be with the company this season, owing to travel difficulties in getting back from South America. It is hoped he will return later.

Angelo Canarutto, a conductor who has appeared in other operatic productions in New York, will be added to the musical staff. He takes the place of Giacomo Spadoni, who will take over the duties of chorus master for the French and Italian operas. The latter post was formerly filled by Fausto Cleva, who has resigned to devote himself to conducting.

George Szell was born in Budapest and conducted operas and concerts in Prague, Berlin and other cities. Since coming to the United States several seasons ago he has conducted the NBC Symphony Orchestra, at the Hollywood Bowl, the Detroit Symphony, and with the New Friends of Music Orchestra, among other organizations.

Mr. Sodero first came to this country on invitation to conduct opera under the late Oscar Hammerstein in New York and Philadelphia. He conducted for the Edison Phonograph Company, and later joined the staff of the National Broadcasting Company, where he led operatic productions on the air. He also directs the Mendelssohn Glee Club of New York.

Mr. Canarutto has appeared in this country with the Philadelphia-La Scala Company and with Alfredo Salmaggi's productions in New York and elsewhere.

New Foreign Singers

Four singers from other countries will be introduced. Martial Singher, French baritone, formerly of the Paris Opéra-Comique, where he sang leading roles for some seasons, will make his North American operatic debut, after appearances during last summer at the Teatro Colon at Buenos Aires in German,

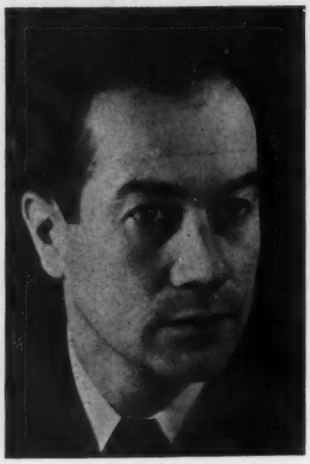


Photo by Ilse Bing, Paris

MARTIAL SINGHER

HERTHA GLAZ

French and Italian operas. He is a son-in-law of Fritz Busch, the conductor.

Hertha Glaz, Viennese contralto, who has been in this country for several years, is another addition. She made her debut at the Breslau Opera, and sang leading roles for several seasons at the Glyndebourne Festival in England. Since coming here in 1937, she has appeared with orchestras under Toscanini, Koussevitzky and Klemperer, and with opera companies in Chicago, San Francisco and St. Louis.

Lorenzo Alvary, young Hungarian basso, formerly a member of the Vienna State Opera, came to America in 1938. He has sung leading roles with opera companies in Chicago, San Francisco, St. Louis, and in Havana and Mexico City.

Jacques Gerard, French-Canadian tenor, from Arthbaska, Quebec, studied at the Brussels Conservatory and made his opera debut in Liege. He later sang at the Paris Opera-Comique and with the Montreal Opera. He was among the soloists under Toscanini in the New York Philharmonic opening concerts this season.

American Artists Featured

Among the singers engaged are seven Americans. They include James Melton, tenor, who has appeared in opera with the Chicago, St. Louis and Cincinnati companies in recent seasons, after gaining popularity on the radio. It is said he impressed Bruno Walter by his singing of Mozart, and has previously been associated with leading French and Italian lyric roles.

Walter Cassel, American baritone, another newcomer, comes from Council Bluffs, Ia., and has sung on the radio, with the St. Louis Municipal Opera, the Los Angeles Civic Light Opera, the St. Paul Civic Opera and in Broadway musical comedies.

Photo by J. Abresch

LORENZO ALVARY

Frances Greer, soprano, a native of Piggott, Ark., and a graduate of the Louisiana State University, sang leading roles with the Philadelphia Opera Company for four years.

Margaret Harshaw, contralto, like Miss Greer, was one of the four winners in the Metropolitan Auditions of the Air last spring. She comes from Narberth, Penna., studied at the Juilliard Graduate School for four years, and was heard in the opera productions there.

The two male winners of the auditions, Elwood Gary, tenor, and Clifford Harvuot, baritone, have been added to the roster but will not appear this season. Both are to join the army.

Doris Doree, young dramatic soprano, was born in Newark, N. J., and first studied ballet. A graduate of the American Academy of Dramatic Art, she later won a voice scholarship at the Philadelphia Settlement School of Music.

Lillian Raymondi, soprano, from Scranton, Penna., won a scholarship in a contest for study with Frances Alda, and made her opera debut in Montreal in 1940, also singing the leading role in Aaron Copland's opera, The Second Hurricane, on the radio under Alfred Wallenstein this year. Osie Hawkins, young Alabaman baritone, who made an appearance as Donner in Das Rheingold last season, will be added to the regular company.

Lack of Transportation Cuts Orchestra Tours

(*Picture on page 4*)

PHILADELPHIA, — Cancellation of between 15 and 20 concerts on tour this season by the Philadelphia Orchestra did not prevent the ensemble from being the first major orchestra to appear in a concert for men of the armed forces.

Under the sponsorship of the USO-Camp Shows, Eugene Ormandy took the orchestra to Fort Dix, N. J., on Oct. 1. Travelling expenses were paid by the Orchestra Association of Philadelphia and the players contributed their services under arrangements with Local 77, A.F.M. The program included works of Bach, Wagner, Tchaikovsky, Gliere, Enesco and Strauss.

Harl McDonald, manager of the orchestra, announced the cancellation of engagements in the South and Middle West due to the unavailability of rail transportation necessary for the 110 players, their instruments, music and baggage. Railroad officials notified McDonald that because of military requirements, it was necessary to curtail equipment for civilians. They expressed the hope that the trips to New York, Baltimore, Washington, D. C., and other cities in day coaches will be possible, but reserved the right to furnish only "such equipment as may be available."

Cities affected by the cancellation include Detroit, Toledo, Columbus, Louisville, Chicago, Durham, Raleigh, Atlanta, Savannah, Jacksonville, Birmingham, New Orleans, Nashville, Knoxville, Huntington and Charleston, S. C. An effort will be made to fulfill engagements in upper New York, the New England states, Canada and the annual appearance at the Ann Arbor Festival.

Minneapolis Drops Visit East

Word was received in New York that the Minneapolis Orchestra, which like other orchestras is having transportation difficulties this season, has cancelled appearances in the East. As far as is known, this curtailment will not affect tours in other sections of the country.

Cancel Toledo Season

TOLEDO, O.—The Toledo Symphony Orchestra, founded in 1940, has cancelled its season, it was announced by Mrs. Frank D. Stranahan, president. The series of five concerts was to have opened on Oct. 12, under George King Raudenbush, conductor.

Bori, New Chairman, 3 Board Members in Opera Guild

Lucrezia Bori, new chairman of the Metropolitan Opera Guild, presided at the first meeting of the season on Oct. 7, when Edward Johnson, general manager of the Metropolitan Opera Association, discussed the plans for the new season.

Three new directors take office with Miss Bori. They are Mrs. Cornelius Vanderbilt Whitney, Mrs. Albert Leeds Stillman and Mrs. R. Eugene Burger. Committee chairmen named by Miss Bori include Mrs. J. T. Johnson Mali and Mrs. Robert C. Hufstader, in charge of a New York City membership campaign; Mrs. Malcolm J. Edgerton, Connecticut chairman; Mrs. Georges J. His, for southern New Jersey; and Mrs. Arthur D. Foye, northern New Jersey. The broadcasts will be in charge of Mrs. Frances Flynn Paine. Mrs. John T. Lawrence heads a special war activities committee. Mrs. O'Donnell Hoover again directs the lectures. Mrs. Joseph P. Truesdale is president of the guild.

LA FORGE-BERÚMEN STUDIOS

FRANK LA FORGE
Voice Production, Coaching, Programme Building, Classes in Accompanying and Piano (Leschetizky)

ERNESTO BERÚMEN
Concert Pianist and Teacher of Piano, Specializing in Interpretation and Technique

HARRINGTON VAN HOESEN
Concert and Oratorio Baritone, Assistant Teacher of Voice With Frank La Forge

Among those who have studied with
Frank La Forge are: MARIAN ANDERSON (Two years 1932-33)
LUCREZIA BORI, MARGARET MATZENAUER, RICHARD CROOKS,
LAWRENCE TIBBETT, AND MANY OTHERS

FALL AND WINTER TERMS—SUMMER SCHOOL TO SEPT. 1st

EMMA OTERO
(*Cuban Soprano*)
Engaged to sing the leading role in the Shubert production of "The Firefly" soon to open on Broadway

Dear Mr. La Forge:

It is with great pleasure that I acknowledge your guiding hand which has directed my entire vocal study and to thank you once more for the assistance you have given me. The freedom of voice production I owe to your wonderful method which solves every vocal difficulty; my progress musically I owe to your unfailing musicanship.

Sincerely,
EMMA OTERO

WALTER CASSEL
(*American Baritone*)
Engaged for leading roles at the Metropolitan Opera.

Dear Mr. La Forge:

It is through your breathing and relaxation exercises that I have gained greater singing coordination, resulting in longer sustaining ability and free-flowing tones, throughout the whole range of my voice. This is a great pleasure and satisfaction to me.

As well as for the above mentioned accomplishments, I thank you most sincerely for arranging and playing for my Metropolitan audition the other day, through which my present contract with the Metropolitan Opera Co. was secured.

My earnest desire is to continue studying and coaching with you from here on.

Gratefully yours,
WALTER CASSEL

CARLOTTA FRANZEL
(*Coloratura Soprano*)
Engaged for the part of "Micaela" in "Carmen Jones" opening on Broadway this fall. Town Hall debut Tuesday Evening, Nov. 17.

Dear Mr. La Forge:

This is to express to you my deep gratitude for the invaluable lessons. All the success I have had and all I hope to have I owe to you and your never-failing method of breathing and relaxation. I shall ever be grateful for the guiding hand that led me to your studio.

I hope I may be privileged to have you for my teacher throughout my career.

Gratefully,
CARLOTTA FRANZEL

Address: LA FORGE-BERÚMEN STUDIOS, 1100 Park Avenue, New York City

Ellsworth Bell, Secretary **Telephone ATwater 9-7470**

THE DANCE: Opening of N. Y. Autumn Season Brings Premiere by Ballet Theatre

By ROSALYN KROKOVER,
Dance Editor, Musical Courier

The Season of Ballet opened at the Metropolitan Opera House on Oct. 6 with an all-Tchaikovsky program by the Ballet Theatre. As usual, the house was filled and standees were jammed up against the walls. The only noticeable difference was the absence of most of the glamour that invariably accompanied the pre-war ballet audience.

Swan lake, Aleko and Princess Aurora were the ballets presented. Highlighting the evening was the New York premiere of Aleko, Massine's first choreographic work for the company. Marc Chagall, the Russian artist who lived in France until his recent arrival in this country, collaborated with Massine and also designed the colorful sets and costumes for the new ballet, which was inspired by Pushkin's poem, Gypsies. Erno Rapee's neat orchestration of Tchaikovsky's A minor trio supplied the musical score, and Henry Clifford was the artistic collaborator.

The story deals with a bored city youth who joins a gypsy band. He falls in love with a gypsy girl, who in turn throws him over for a lover of her own kind. When the city youth discovers that he has been jilted, he loses his mind and kills the gypsy and her lover.

Involved Plot

Like many of Massine's ballets, this one too is long, involved and difficult to follow the first time it is seen. There is a great deal of fantasy that weaves in and out, and the patterns and purpose are not always clear.

The dancers, however, were brilliant. The surprise of the evening was a completely transformed Alicia Markova in the part of Zemphira, the gypsy girl. It was strange to watch the ethereal Markova depict the vibrant, sensuous and cat-like qualities that characterize the gypsy. Perhaps this is another phase of the great dancer's art that had not yet been seen here.

George Skibine, as Aleko, gave a vivid portrayal of the sensitive youth who has been betrayed. Hugh Laing enacted and danced the role of the gypsy lover with dramatic intensity and technical assurance. Antony Tudor was the dignified and philosophic father. The supporting cast, which virtually included the entire company, was very much in the spirit of the varied phases in the work.

Two Repetitions

Irina Baronova and Anton Dolin danced the leading parts in Swan Lake and Princess Aurora. Baronova's performance in Princess Aurora was far superior to her interpretation of the Queen of the Swans in Swan Lake. Her movements and appearance were anything but birdlike. Dolin provided excellent support for Baronova and was in top form for his own solo work.

In Princess Aurora many dancers have the opportunity of displaying their technical skill. First on the list were Karen Conrad and Ian Gibson in the Bluebird variations. Conrad's clean crisp technique and Gibson's sensational tour de force brought thunderous applause and bravos from the audience and it wasn't a simple matter for the company to get on with the show. Annabelle Lyon and Nora Kaye, in their solo variations, gave exciting proof of genuine ballet virtuosity.

The orchestra, under the direction of Antal Dorati and Mois Zlatin, was unusually fine. Especially in the Tchaikovsky score, the cleanest performance of a new ballet accompaniment heard in many a year.

The evening was a success as far as the dancing was concerned. But to all intents the company, which started out as a ballet theatre, is becoming another Ballet Russe—for an all-classical program is hardly furthering the original purpose of the organization. However, there is still time to remedy the situation and we trust that the management will find it possible to do so.

TABLEAU FROM THE BALLET THEATRE'S NEW PRODUCTION, ALEKO, with Alicia Markova and George Skibine.

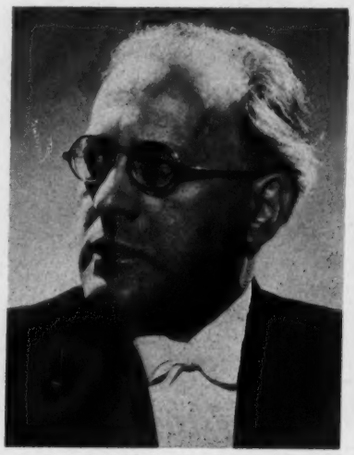
Dance News

Dance Players will bring their New Hope summer season to a close on Nov. 17 with a performance at Phillips Mill. The feature of the program will be the long awaited premiere of Duke of Sacramento . . . The Graff Ballet opened its fall season on Oct. 14 with a performance at the Brooklyn Academy of Music, New York. The company will then go directly south, touring in the states of Alabama, Georgia, Mississippi, Wyoming, Colorado and Oklahoma . . . Angna Enters' one-woman exhibition of her paintings opened at the Baltimore Museum of Art on Oct. 15 and will close on Nov. 15. The Baltimore Museum is also sponsoring two performances of The Theatre of Angna Enters on Oct. 30 and 31. . . .

Word comes that the San Francisco Ballet will carry on this year. Their first performance of the season was on Sept. 27 in San Francisco. Their repertoire includes a complete performance arranged for piano and string quintette accompaniment as well as full length ballets for symphonic organizations . . . When Yves Tinayre, baritone, performs Monteverdi's Chamber Opera Combattimento di Tancredi e Clorinda he will again be assisted by the dancers William Bales and Nona Schurman. The work was first performed at Tanglewood this summer with tremendous success.

Balanchine with New Opera

George Balanchine's contributions for the New Opera Company will range from a short ragtime ballet introduced in the new Walter Damrosch opera, The Opera Cloak, which has an early 20th century setting, to an adaptation of the classic Mozart ballet in Tchaikovsky's Queen of Spades. Gisella Caccialanza will be the premiere danseuse, and William Dollar the first male dancer, as well as ballet master and Balanchine's chief assistant. All the supporting dancers are graduates of the American School of the Ballet and have been associated with the American Ballet Caravan.



GREGOR FITTELBERG

Fittelberg Appeared with Diaghileff as Ballet Conductor

Gregor Fittelberg, who is currently guest conducting for the Ballet Russe at the Metropolitan Opera House, was conductor for the Diaghileff Ballet from 1920 to 1923.

One of the highlights of his ballet days was when he conducted the first London performance of Tchaikovsky's Sleeping Beauty. The ballet aroused such enthusiasm in the British capital that it ran for four months. Eugene Goossens was the alternate conductor.

Mahler Conducts Concerts, Resumes Courses

Fritz Mahler inaugurated a series of concerts on Oct. 11, at Carnegie Hall sponsored by the Workmen's Circle for the benefit of the Treasury Dept. War Bond campaign. Nathan Milstein and Gregor Piatigorsky were soloists. Zinka Milanov is to be heard in the series on Oct. 18, Erica Morini on Oct. 25 and Nino Martini on Nov. 1.

Mr. Mahler has resumed his courses in elementary and advanced conducting, which include an intensive study of technic and analysis of both classic and modern symphonic literature. He also will have a course in conducting grand and light operas.

Mr. Mahler recently completed his fourth season of teaching at the Juilliard Summer School.

Elizabeth Hipple Bows

From Philadelphia came Elizabeth Hipple, young pianist, to make her New York bow on Oct. 5 in a Town Hall program offering works of Mozart, Beethoven, Chopin, Liszt and Rachmaninoff.

CHARLOTTE, N. C., OPENS COMMUNITY CONCERTS ASSOCIATION DRIVE

with a dinner meeting. Among those present at the event on Sept. 23 were: Robert Ferguson, Eastern Manager of Community Concert Service; Edna Hirshinger, secretary of the Charlotte Association; Ralph Van Landingham, treasurer of the association and father-in-law of Norman Cordon, bass-baritone of the Metropolitan Opera; and David Ovens, president of the association.

IVA KITCHELL
DANCE
PANTOMIMES and PARODIES
Suite 703, 119 West 57th St., New York City

ARGENTINITA
AND HER ENSEMBLE
Management: PAUL SCHIFF, 630 Fifth Ave., N. Y. C.

Carmalita Maracci
& DANCE GROUP
COAST-TO-COAST TOUR
Suite 705, 119 West 57th St., New York City

BALLET THEATRE
Company of 125 with Symphony Orchestra
Exclusive Mgt.: HUROK ATTRACTIONS, INC.
711 Fifth Avenue, New York City

MONNA MONTES
FEATURED DANCER
METROPOLITAN OPERA — RAINBOW ROOM
Suite 701, 119 West 57th St., New York City

ANNE RUDOLPH
ANRUDIC BODY ED. — DANCE
Classes—Lectures—Concerts
116 S. Michigan Avenue Chicago, Ill.

RADIO

Blue Network Changes Music Plans–CBS Concert Group Returns

With the withdrawal of the 10-year Sunday broadcasts of the Radio City Music Hall of the Air, the Blue Network, except for the Metropolitan Opera matinees, will concentrate more on the "popular" music idea this season.

Phillips Carlin, vice president in charge of programs of the Blue Network, said the withdrawal was in the nature of a "recess," with the hope that it would return. The Radio City Music Hall management confirmed this and said that because of the demands of local cities for time to broadcast their bond sales and similar war projects, the complete network facilities were not available. Until other arrangements were possible, it was stated, both had agreed on the withdrawal.

The proposal to have the Boston Symphony Orchestra replace the Toscanini-Stokowski NBC Orchestra on the Blue, if the Koussevitzky ensemble becomes unionized, has also been reconsidered and dropped.

New Ensemble Program

By a readjustment of program schedules, the Blue will present a new series with Josef Stopak conducting a smaller ensemble and with Josephine Huston, soprano, and Wilbur Evans, baritone, as soloists. In place of the Sunday noontime broadcasts of the Music Hall, a program of lighter music will originate from Hollywood. The Stopak-Huston-Evans time has been set for 7 to 7:30 on Sunday evenings.

The Music Hall was a sustaining feature; the cost of continuing this feature, together with the demands of commercial sponsors of other programs for time, is believed to have been the reason for its dropping.

With the Toscanini orchestra reverting to NBC, the Blue will have no "serious music" schedule except for the Metropolitan. As announced in the last issue of the Musical Courier, Samuel Chotzinoff, former director of serious music, has moved back to NBC.

Harold Stein Photo

HOWARD BARLOW

With the opening of the New York Philharmonic-Symphony Society's Carnegie Hall season, the CBS Symphony Orchestra, which used many musicians of the other ensemble, has concluded its activities and is being replaced by the smaller CBS Concert Orchestra. Both Howard Barlow and Bernard Herrmann will conduct this ensemble.

Philharmonic Remains

CBS again will present the Sunday afternoon programs of the Philharmonic from Carnegie Hall except for the initial programs under Toscanini. The CBS Concert Orchestra will revert to Monday afternoons, with Wanda Landowska, harpsichordist, as soloist in a series starting Nov. 2. Until then various soloists will be heard in a Song Cycle series.

WANDA LANDOWSKA

The ensemble on Wednesday afternoons will present Songs of the Centuries with Jennie Tourel, soprano, as soloist.

Dr. Howard Hanson and Dr. Paul White will conduct the Eastman-Rochester Orchestra over CBS on Fridays, while the CBS Concert Orchestra on Saturday nights will have Eileen Farrell, soprano, as soloist.

The Cleveland Orchestra, which replaces the Philharmonic at the beginning of the season on CBS, will be broadcast on Saturday afternoons.

Gladys Swarthout followed an aria from Carmen with excerpts from The Pink Lady on her Family Hour program on Oct. 4, with Deems Taylor as master of ceremonies and Al Goodman conducting his orchestra.

Introducing the programs on which Gertrude Nettl played Alban Berg's first piano sonata over WNYC on Sept. 21 Dr. Paul Nettl made some comments on Berg and his compositions and early performances of his works. Heard on the program was Quincy Porter's sonata for violin and piano in which Sandor Salgo was associated with Gertrude Nettl.

Carroll Glenn Opens Season of 20 Orchestral Engagements

Carroll Glenn, American violinist, who will appear as assisting soloist with more than 20 major orchestras this season, started her Fall activities on Oct. 12 as soloist in the Tchaikovsky Concerto with the Louisville (Ky.) Symphony Orchestra.

During her transcontinental tour of the United States and Canada, Miss Glenn, in addition to solo recitals, will be heard with the Philadelphia Orchestra, Chicago Symphony, Cleveland Orchestra, National Symphony, Kansas City Philharmonic, Minneapolis Symphony and St Louis Symphony among others.

Miss Glenn recently was soloist with the Toronto Philharmonic under Sir Ernest MacMillan. She also played for the Royal Canadian Air Force and Royal Canadian Army in Toronto and made several appearances at the Stage Door Canteen in New York. She was guest artist at the Navy League reception at the Museum of Modern Art in New York last month.

New Opera Company Launches Campaign for $150,000

A campaign for $150,000 to finance the second season of the New Opera Company was inaugurated at a luncheon on Sept. 22 given by Mrs. Lytle Hull who founded the organization last year. The season opens on Nov. 3. Walter Hoving, treasurer, who suggested the campaign, Mrs. Hull and Lisa Sergio were the principal speakers at the luncheon attended by more than 80. Mrs. Myron C. Taylor heads the special committee handling gifts of founders.

Erich Wolfgang Korngold, Paul Breisach, Antal Dorati and Walter Damrosch have been added to the conductors for the season of the New Opera Company. Mr. Korngold conducts Strauss' The Bat; Mr. Breisach, by arrangement with the Metropolitan Opera, will preside over the first performance of Offenbach's La Vie Parisienne, with Mr. Dorati succeeding him. Dr. Damrosch will conduct his own new work, The Opera Cloak.

Marguerite Potter to Direct 30 Barbizon Concerts

Marguerite Potter will manage a series of 30 concerts at the Barbizon Hotel, New York. Singers and instrumentalists desiring to appear are heard Wednesdays at noon at 817 Steinway Bldg.

Saminsky Song Heard

Lazare Saminsky's Song of Roland, after the Mediaeval epic, was sung in August at the Colon, Buenos Aires, by Martial Singher, baritone, who gave the premiere of the work last Spring at the Three Choir Festival in New York.

Peabody Opens 75th Year with Increased Enrollment

BALTIMORE.—A larger enrollment than last year in the Preparatory Department marked the opening of the seventy-fifth season of Peabody Conservatory of Music on Oct. 1. Virginia Carty, dean, announced that the enrollment throughout the school was "most encouraging" with students coming from Missouri, in the West, and Florida to the South.

Virginia Blackhead, superintendent of the Preparatory Department, reported a "great many defense workers studying with us this season" and coming from distant localities. Dancing classes, under Bessie Evans, started two weeks earlier this year.

New instructors include Harold Bauer, Nadia Boulanger, Charles M. Courboin and members of the Musical Art Quartet.

N. M.

Keutzer Takes Teaching Post at Baldwin-Wallace

BEREA, O.—Allan Schirmer, head of the voice department at Baldwin-Wallace Conservatory, has entered the army and his place has been taken by Clyde Keutzer. Mr. Keutzer will direct an opera class and hopes to produce a one-act opera each semester. Another new member to the faculty is Merritt Dittert, first trombonist of the Cleveland Orchestra.

Mr. Keutzer and Delbert Beswick, pianist, also of the faculty, opened the concert season at the conservatory. George Poiner, violinist, and Blair Cosman, pianist, were heard on Oct. 4. Edmund Wright is scheduled for his senior organ recital on Oct. 18 and Leo Poldovsky gives a program of piano music, Oct. 22.

Unless the war situation necessitates a change, the third annual mid-year festival will be held on Dec. 12 and 13. The eleventh annual Bach Festival is scheduled for April 30 and May 1.

PLANNING WORLD PREMIERE OF THE OPERA CLOAK

by Walter Damrosch, to be presented by the New Opera Company starting Nov. 3. Left to right: Felix Brentano, stage director; Paul Kerby, musical director of the company; and Ernest McChesney, young American tenor, who will be heard in the work.

JACK SALTER
ARTIST MANAGEMENT
DIVISION
COLUMBIA CONCERTS INC.
113 WEST 57th STREET • NEW YORK

CHICAGO: Plans for Autumn Season Expanded As Managers Book Many Headliners

(*Continued from page 3*)

date remains Sunday afternoon, Nov. 8, and Robert Casadesus will be the soloist, as announced, with Frederick Stock conducting. Dr. Stock's ensemble has not scheduled any out of town dates, with the exception of its regular Milwaukee series.

Belen Ortega Opens Ott Series

To Belen Ortega, Mexican soprano, was given the honor of launching the 1942-43 concert series managed by Bertha Ott at Kimball Hall. The vivacious, graceful and well-voiced recitalist, in colorful native costumes, sang Spanish and Mexican songs admirably. Young Miss Ortega has personality, voice and showmanship.

From now until the middle of May, Miss Ott will present many artists and attractions not only in Kimball Hall but in Orchestra and Fullerton Halls. During the month of October she is bringing in recital, Chester Bielski, violinist; Carol Silver, pianist; Melba Bryant, mezzo-soprano and pianist, and Esther Ament, contralto. The Fine Arts String Quartet's second twilight chamber music series gets under way the first Sunday in November, to be followed by concerts on Dec. 6 and Jan. 17. One of the outstanding events in Miss Ott's course is the presentation of the Chicago Piano-Symphony Orchestra, said to be the only all-girl organization of its kind in the world. Antoinette Rich is conductor of this newly formed group, which is to give three concerts beginning early in the new year.

Oak Park-River Forest Orchestra to Open

The Oak Park-River Forest Symphony Orchestra, led since its inception by Gladys Welge, is bringing Harold Bauer, pianist, as soloist for its opening concert, Nov. 17. At the second, January 12, the soloist will be the winner of the contest for stringed instruments. No assisting artist is scheduled for the March 9 concert. Licia Albanese, soprano of the Metropolitan Opera, has been chosen for the final event on April 27.

John Macdonald Re-Engaged for Messiah

John Macdonald, bass-baritone of the Chicago Opera, already has two Messiah dates—one a re-engagement. On Dec. 6 he sings with the Fort Wayne (Ind.) Choral Society, with whom he appeared in the same oratorio last year and on Dec. 28 he will be soloist in the Apollo Musical Club of Chicago performance at Orchestra Hall, making his fourth appearance with this chorus.

Willson and Rothschild Two-Piano Recital

Howard R. Will is making a name for himself as an astute manager since opening a bureau here last season. In choosing Della Willson and Harriet Rothschild, duo-pianists, as his opening attraction he brought forth at Goodman Theatre a piano team of unusual promise. These artist students of Robert Casadesus honored their mentor by programming his Russe and Anglaise in a program that held such composers as Gluck, Rachmaninoff, Debussy, Rimsky-Korsakoff and Milhaud.

Son Born to the Silvio Insanas

Mr. and Mrs. Silvio Insana are the parents of a son, Richard Perry, born Sept. 10. Mr. Insana is the well-known conductor of the Chicago Opera and Concert Guild, coach and voice instructor, and Mrs. Insana is Lillian Padorr, Chicago Opera soprano.

American Conservatory Begins Fall Term

The first term of the winter session of the American Conservatory school year opened September 14. The children's classes began October 3.

H. Johann Eschbach, a former voice student, has been engaged as director of music at the Zion Lutheran Church in Akron, O.

Bertha Christophel, soprano, and Virginia Ver Hoerps, mezzo-soprano, were presented recently in recital at the First Methodist Church, Hersher, Ill.

Marion Butler, piano pupil, won first place in the piano contest in the recent Chicagoland Music Festival and was presented as soloist at the festival in Soldier Field, playing the third movement of the Saint-Saens G minor Concerto.

Charles Forlines, organ student, has accepted the position as organist at the Court Street Methodist Church in Rockford, Ill.

Helen Stewig, pianist, and Roberts Owens, baritone, appeared on the summer series of recitals at the Allerton House.

Lola Fletcher's Pupils in Recital

Lola Fletcher's pupils reflect the thorough, conscientious training received under the tutelage of a singer who is successful in imparting her knowledge of the vocal art to others. A group of her disciples who recently presented one of the most outstanding recitals we have heard by Miss Fletcher's students included Clarine Bartolini, Merry Lou Huneryaher, Betty B. Bockemeier, Marilyn Kaufman, Astrid Gustafson, Dorothy Wojciechowski, Helen Val, Phyllis Johnson, Helen Baker, Elda Halfpap, Mary Clarke, Marie Watts, Jean Breyfogle, Barbara Madden, Teresa Christian and Duilio Pucci. The praiseworthy work of advanced student as well as beginner was such as to do their mentor proud.

Insana Presents Opera Excerpts

The operatic and ballet benefit concert of the Chicago Concert and Opera Guild, of which Silvio Insana is president, was a financial and artistic success, bringing new laurels to the popular maestro. Curtiss Hall held a capacity and enthusiastic audience.

The unusual program began with the stirring singing of Now the Roll from Donizetti's Daughter of the Regiment by the entire company. With the principal singers forming the chorus, Sadye Schoenwald voiced tellingly the Regina Coeli from Cavalleria.

In excerpts from Traviata, Estelle White and Julian Gabler were absolutely at home and so was Jeanette Barron in the singing of Stride la Vampa. Dorthe Paulsen and Mildred Solarz were most effective in the duet of the first act of Trovatore. Miss Paulsen sang the succeeding aria exceptionally well. Alois Bragagnola stirred the public with an aria from Bartered Bride. John Barrett and John Carson were more than satisfactory in the duet from Martha.

Doris Bull made a hit in the Cavatina from Don Pasquale. William Zane shone in the church scene from Faust. Jeanette Barron's luscious contralto was heard to great advantage in Voce di Donna from Gioconda. Julian Gabler, a young tenor of marked ability, sang poignantly the final aria from Tosca. Frances Glickman in an aria from Masked Ball; Constance Merrill and Herman Flieth in the first duet from La Boheme; Estelle White in the waltz from Romeo and Juliet; and Jennings Fawcett in an aria from Don Carlos were no less successful. Mr. Insana has done wonders with his young recruits and has given them a flair for the stage, where their action is as proficient as their singing.

Thirty-Five States Represented in Hanna Butler's Class

Helen Culber of Dayton, O., and Beverly Kirk of New York boost the number of states represented in Hanna Butler's class to thirty-five. Several young artists from the remote Pacific slopes and as many from the Eastern seaboard took occasion to enroll in Mme. Butler's clinic this summer and to appear in the various recitals held during the course.

Photo by James Abresch

MARJORY HESS,

soprano of Chicago, includes a debut recital in New York at Town Hall on Nov. 15 on her concert tour of the season. The young artist has the distinction of being the only girl to graduate from Chicago University at the age of 17. Her opera engagements have been with the Cincinnati Summer Opera Company and the San Carlo in Chicago.

Photo by Kaufmann & Fabry Co.

EDGAR NELSON,

musical director of the Chicago Sunday Evening Club Choir, on the podium.

Edgar Nelson in 30th Year with Chicago Choir

CHICAGO. — Edgar Nelson celebrated his thirtieth anniversary with the Chicago Sunday Evening Club at the gala opening of the Club's 36th season on Oct. 4, when he conducted the Marshall Field and Sunday Evening Club choruses, numbering 300, in a patriotic concert at Orchestra Hall before an audience of 3,000.

Dr. Nelson has taken a leading role in the music activities of this non-sectarian institution since its early days, starting in 1911 as the Club's organist. Under his direction the chorus has grown from less than 50 to approximately 125 voices. Young students in the city's music academies vie for a place in the choir for two reasons: first, because working with Dr. Nelson is a rare experience in itself, and secondly, because, as he himself puts it, "attendance at the Club's services is the equivalent of a college education."

The Sunday Evening Club, organized in 1907 by Clifford W. Barnes and a small group of prominent Chicago business men, is one of the unique platforms in the country, choosing its speakers from all parts of the world, and from outstanding men in military, diplomatic, educational and religious circles. The great robed choir is assisted by able soloists from the radio and opera world.

Dr. Nelson received the order of Valhalla from King Gustav V of Sweden while on a concert tour there several years ago, and was cited by the Chicago Tribune for his magnificent directing of a massed chorus of 3,000 at the Chicagoland Music Festival recently. R. D.

Amanda MacDonald Directs Operatic Group

Before a capacity audience at the Theatre Intime, Amanda MacDonald presented a group of young artists and students in an operatic program. The majority of the participants are professionals. All showed the result of careful preparation and assiduous coaching at the hands of a musician well versed in her craft. The participants, deserving more than passing comment for effective singing and acting, were Edith and Clara Confare, Alice Cook, Clare Hutchins, Josephine Cuffari, Teresa Romano, Genia Lukas, Frederick Rudin, Robert Ladoff, Mildred Solars, Adelaide Bradley and Estelle Slobatkin.

RAISA - RIMINI OPERA SCHOOL
920 N. Michigan Ave., Chicago, Ill.
Telephone Superior 9132

Mr. and Mrs.
HERMAN DEVRIES
TEACHERS OF SINGING
St. Clair Hotel, Chicago Superior 4660

EDWARD COLLINS
Pianist—Composer—Conductor
503 Kimball Building Chicago, Ill.

CARA VERSON
Pianist.....“Musical Rebel”
Modern Repertory as Specialty
Booking 1942-1943
Mgt.: Bertha Ott, 1223 Kimball Bldg., Chicago

JOHN DWIGHT SAMPLE
Tenor
ART OF SINGING
624-625 Fine Arts Bldg., Chicago.
Phone 3614 Webster

NAOMI COOK
Dramatic Soprano
CHICAGO OPERA COMPANY
Teacher of Singing
Chicago Musical College
Harr. 6830 Whitehall 8226

RUDOLPH GANZ
Booking 1942-43
Address: Hotel Pearson,
190 E Pearson St., Chicago
Steinway Piano

Mme. Herman Devries' Students in Concerts

The two concerts given by Mme. Herman Devries' students recently in the St. Clair Hotel ballroom and the J.P.I. Roof garden proved that a program by the Devries group is totally different from the usual, for this gifted mentor is not only an outstanding accompanist but a talented *raconteuse*. Her husband, Herman Devries, critic of the Chicago Herald-American, served as witty master of ceremonies. The program, as usual, was unhackneyed. Arias from rarely heard operas and modern and old classics seldom sung added originality to a list that could be used as a model. The participants ranged from young singers to well established professional artists, all of whom reflected credit on their teacher.

EDWARD COLLINS

Collins to Play His New Concerto with Chicago Symphony

CHICAGO. — Edward Collins during the summer completed the two first movements of his Third Piano Concerto, which will have its world premiere with the Chicago Symphony Orchestra next April, when he will be the soloist under Dr. Frederick Stock. His other concertos were also performed by the Chicago Symphony with the composer as soloist.

Mr. Collins, American pianist and composer, has frequently toured the United States. Since 1926, when he won the first prize offered by the North Shore Festival Association of Evanston with his Mardi Gras, many of his larger works have been played by leading symphony orchestras here and abroad. Last season Dr. Stock featured his Symphonic Overture, which is to be played by several orchestras this year. Mr. Collins has written operas and many songs, the latter sung by noted artists, including the late Ernestine Schumann-Heink, with whom he appeared throughout the United States in a series of joint recitals.

Doris Doree, Gilbert Russell Join NCAC List

Doris Doree, New Jersey soprano, and Gilbert Russell, English-born tenor, have joined the list of artists managed by the National Concert and Artists Corporation. Miss Doree, former actress and dancer, has studied with Adela Newfield, Leopold Sachse and Lothar Wallerstein. Mr. Russell has appeared in the theatre, motion pictures, radio and night clubs.

National Opera Club Resumes

A South American program was presented on Oct. 8 at the Waldorf-Astoria Hotel, New York, when the National Opera Club, Baroness Katharine Evans von Klenner, founder-president, resumed for the season.

Bliss, as London Radio Czar, Bans Crooning Ballads

LONDON. — Arthur Bliss, the English composer, who lived in the United States for some years, has run into a hornet's nest in his newly appointed post as director of programs for the British Broadcasting Corporation. British policy has recently been frowning on too lush and dreamy a type of musical performance via wireless.

Mr. Bliss, who assumed his post some weeks ago, was announced recently to have taken over the job of deciding for the BBC which dance tunes are "sloppy, anaemic or debilitated," and not to be broadcast. The London Times said in an editorial: "The nation is in a Dorian mood. . . . If there ever was a time for a languishing or Lydian mood, it is certainly not the present." The ban on crooning has created alarm in some circles, and amusement in others. Cartoons have appeared in several newspapers, satirizing the new fashion of injecting warlike robustness into musical programs.

2 Members Added to Illinois Wesleyan Music Faculty

BLOOMINGTON, ILL.—Illinois Wesleyan University's school of music has engaged two new members for its piano department—Stefan Bardas and Zelah Newcomb. Mr. Bardas, born in Austria, received his training in Europe under Hindemith, Schnabel, Friedman and Casella, has toured and taught there and in the United States. He heads the piano department at Illinois Wesleyan.

Miss Newcomb is a former graduate of Wesleyan, having received certificates, diplomas and degrees from the school, where she has been made director of the elementary division and instructor in piano. Both Mr. Bardas and Miss Newcomb began their engagement with the opening of the fall term in September.

Photo by Brizzolara, Milan

VIRGINIA PEMBERTON as VIOLETTA

Virginia Pemberton on Opera Tour

During October and November, Virginia Pemberton, soprano of the Chicago and San Carlo Opera companies, is singing leading roles on tour with the Columbia Grand Opera Company. Her schedule includes the following appearances; Violetta in Traviata in Kansas City, St. Louis, Detroit and Toronto; Marguerite in Faust in St. Louis and Detroit; Desdemona in Otello in Detroit, and Tosca in Toronto. Later in the season she will have another tour with the Columbia Opera Company in these and other roles.

Western College Founds Stillman Kelley Award

DR. AND MRS. EDGAR STILLMAN KELLEY

OXFORD, O.—As a tribute to Edgar Stillman Kelley, dean of American composers, most of whose major scores have been written here on the campus of Western College, the Association of Friends of Western College has been organized.

Mrs. Guy Patterson Gannett, president of the National Federation of Music Clubs, is the head of the new organization. Its initial function has been to establish a scholarship at the college in Dr. Kelley's name. The first recipient will be announced shortly.

Mrs. Alexander Thomson, president of Western College, lauded the plan of the association. "Dr. Stillman Kelley has been an unending inspiration to the students and faculty of Western College for 32 years," she said. "He has lived, composed, worked enthusiastically here on our campus, and we of the college heartily agree that now is the time to honor him by extending the services of the Western College he loves."

Mrs. Thomas Jefferson Davis, of Cincinnati, a trustee of the college and president of the Bank of Athens, Ohio, is national treasurer of the association and Mrs. Cornelius Hauck of the Cincinnati Western Club is national secretary. Mrs. Stillman Kelley is assistant secretary.

The honorary committee sponsoring the association includes Walter Damrosch, Deems Taylor, Daniel Gregory Mason, James Francis Cooke, Chalmers Clifton, Howard Hanson, John Warren Erb, Eugene Goossens, Winifred Holt Mather, Rufus Graes Mather, Percy MacKaye, John Hoffman, Rudolph Ganz, Mrs. Stuart C. Godfrey, John Haussermann, Jr., Mrs. Lowell Fletcher Hobart and Rupert Hughes.

Yon Dedicates Organ at Spring Lake Church

The new organ recently installed at St. Margaret's Church, Spring Lake, N. J., was dedicated with a recital by Pietro Yon, composer and organist at St. Patrick's Cathedral, New York City. John Griffin, tenor, sang two new sacred songs by Mr. Yon, Pater Noster and Veni Domine, and Gerard Galinas, baritone, also participated. Mr. Yon played for both artists, who are soloists at the cathedral.

Kitzinger Takes Texas Post

Frederic Kitzinger, recently made an American citizen, has been named head of the music department at Hockaday Institute, Dallas, Tex. Mr. Kitzinger will continue his activities as recital accompanist for artists in the South and Southwest.

HAENSEL & JONES
ANDRÉ MERTENS HORACE J. PARMELEE
Division COLUMBIA CONCERTS, Inc.
113 West 57th St., New York
Include under their Management

CROOKS
BAUM
CARTER
CASTAGNA
CORDON
DILLING
MORLEY & GEARHART
NOVAES
STEBER
STEN
TEMIANKA
TRAVERS
VARNAY
WATSON

BUY WAR BONDS AND STAMPS

PAN AMERICA: Wagner Season at Colon Presents Novel Casting

By JORGE M. WHITE

BUENOS AIRES. — The second period of the Colon season opened with Die Zauberflöte, conducted by Fritz Busch. The Mozart work had many glorious moments in spite of a certain unevenness in the cast. Busch's reading exhibited genuine style and exact tempi.

On the stage, Giacomo Vaghi as Sarastro and Rachele Ravina as Pamina did not seem quite familiar with the music on the first night, but greatly improved in further performances. A North American newcomer, Edward Kane, portrayed a youthful Tamino, sung with vocal smoothness and good style. Martial Singher's notable Papageno, funny and picturesque but refined, was magnificently sung. Beatriz del Sel was an amusingly vivacious Papagena. Rayen Quitral delivered with brilliance and ease the wide range arias of the Queen of the Night. The Three Ladies were sung with accuracy and precision by Irene Jessner, Lidja Kinderman and Maria de Benedictis, while Clara Oyuela, Zaira Negroni and Amanda Cetera beautifully performed the Three Genii.

The lavish colored sets by Hector Basaldúa and Joseph Gielen's stage management were admirable complements.

An arresting performance of Parsifal brought Lauritz Melchior in the role, returning to the Colon after an absence of nine years. The Danish tenor greatly impressed with his interpretation of the mystic hero, which is familiar internationally. Two newcomers, Norman Cordon and Rose Bampton, assumed the parts of Gurnemanz and Kundry. The former's rich, warm tones, and the nobility with which he delivered his music created a magnificent impression. Mme. Bampton's portrayal was dramatically expressive or pictorially decorative when required. Herbert Janssen gave an intense tragic delineation of Amfortas, sung with smooth tone.

The Flower Maidens were mimed by the ballet corps with the exception of the vocal principals, Mmes. Jessner Ravina, Cetera, Oyuela, di Sabato. Brizzio and Negroni as the female chorus sang from the backstage.

In further performances, Rose Pauly reappeared at the Colon as Kundry, in a consummate delineation of the difficult part. Martial Singher's Amfortas had impressive dramatic power.

Busch's Lohengrin and Tannhäuser

Subsequently was offered the best performance of "Lohengrin" the Colon has had for many years. Outstanding was Fritz Busch's intensive and musically compelling directing, that made the Wagner romantic opera shine with fresh radiance.

Melchior offered a majestic portrayal of the protagonist. His superb singing stressed the heroic passages of the music with compelling eloquence. Jessner gave an emotional interpretation of Elsa, sung with accurate musical instinct. This role was later performed by Rose Bampton with tonal beauty and noble line. Rose Pauly's Ortrud, vocally splendid, was done with arresting plasticity of gesture and pose. Janssen, in exceptionally fine voice this season, presented a magnificent characterization of Telramund, Cordon was vocally and histrionically a dignified King, and Renato Cesare efficiently voiced the Herald.

The chorus gave a magnificent account of themselves under the direction of Terragnolo. Joseph Gielen's stage direction was another high point of the performance.

The brilliant series led by Busch continued with Tannhäuser, given in the Paris version, the Venusberg Scene with choreography by Margarete Wallmann.

Melchior's magnificent interpretation of the title role needs no new laudation, Rose Bampton excelled as Elisabeth. Her lovely voice took on exceptional warmth in the dramatic moments, and her acting, while eloquent, had restraint. Jessner's Venus was tonally lighter than is usual, but sung with musicianship and finesse. Janssen's Wolfram displayed beautiful, mellow voice used with consummate artistry. Cordon lent the necessary grandeur to the Landgraf.

MARCELLE DENYA,

soprano, has recently returned from South America, where she sang Mélisande and Marouf in the Teatro Colon season.

Aubrey Pankey in Recitals

The Daniel Musical Society presented Aubrey Pankey, North American Negro baritone, in an interesting series of concerts.

The recital I heard included several excerpts by Rosa, Handel, Scarlatti, Chausson, De Falla besides a group of songs by David Guion, Charles Spross, Pearl Curran, and John Ireland and Lieder by Brahms, and Hugo Wolf. The singer revealed a voice of rich quality, skilled diction, emotional expressiveness and intelligent grasp of the various moods of the songs, notably in evidence in the Leave Me, Loathsome Light, by Handel. But it was in his atmospheric presentation of the Negro Spirituals that Mr. Pankey's artistry shone at its best. His delivery of these delighted the audience, which asked for encores. Carlos Guastavino was the piano accompanist.

Klemperer to Conduct Bach List for Friends of Music

Otto Klemperer will conduct an all-Bach program by a chamber ensemble drawn from the New Friends of Music Orchestra on Dec. 13 in Town Hall, New York. The program will be part of the chamber music series of the organization, and will include two cantatas for soloists, chorus and orchestra and an overture for strings and continuo.

Grace Moore Starts Tour

Following her singing of the National Anthem on Sept. 30 at the Army Emergency Show at Madison Square Garden, New York, Grace Moore, Metropolitan Opera soprano, left on her fall tour. Miss Moore made her first Montreal appearance in the title role of Tosca at the opera season and also sang the name part in Louise. She was heard in addition in three concerts.

Detroit Orchestra Assured by Radio

(Continued from page 3)

Said Jack Ferentz, president of the Detroit Federation of Musicians: "This series of broadcasts is extremely valuable to Detroit, not only because of the fine purpose which it serves, but because it keeps intact a great musical organization and makes highly probable the holding of symphony concerts in the city before the present season is over."

It is the aim of the sponsor and orchestra to promote the sale of war bonds and stamps and to include no commercial features.

Board Announcement

Although the orchestra had previously been engaged to give these 21 broadcasts during the coming season at a reported fee of $1,500 each, the board of directors of the Detroit Symphony at a meeting in the Detroit Club on Sept. 29, decided by a majority vote to go out of business.

The decision was owing to a dispute between the Federation of Musicians and the Society, and failure of the latter to raise funds necessary to carry on its proposed program.

According to the Detroit News, the Federation of Musicians relied on its contract with the Society, executed last spring, which called for a season of 21 weeks, beginning with the first rehearsal of Oct. 12.

In announcing the action taken by the board, Dr. Fred Murphy, president, pointed out that there was an insufficient maintenance fund to guarantee a full season, a marked decline in the sale of season tickets and wartime conditions such as gasoline rationing to hamper attendance.

Dr. Murphy said all contributions and money paid for season tickets will be returned.

The orchestra of 80 players was to have opened its season on Oct. 15 in Masonic Auditorium, with Désiré Defauw, conducting.

The orchestra, founded twenty-five years ago by Weston Gales, was reorganized and taken over by Ossip Gabrilowitsch in 1918. Victor Kolar has been associate conductor since 1919. A number of noted guest conductors have appeared with the organization since the death of Mr. Gabrilowitsch in 1936. Murray Paterson is the manager of the Detroit Symphony.

Germer-Andre Nuptials

Elly Andre, voice teacher, and Karl Johannes Germer were married on Sept. 23 in New York.

MME. FRIMÉT GIORDANA
OPERA — CONCERT — ORATORIO — RADIO
TEACHER OF SCIENTIFIC AND NATURAL VOICE CULTURE
For appointment call TRafalgar 7-6400
Studio 604 Steinway Hall, N. Y. C.

IVAN GALAMIAN
VIOLIN INSTRUCTION
new studio
170 West 73rd St., N. Y. C.
TRafalgar 7-8378

ISER SZWICA
TEACHER OF SINGING
VOICE CORRECTION
Among his artist-pupils are:
HENK NOORT, tenor—MARGARET KUBATZKY, soprano—SIGISMUND von PILINSKY, dramatic tenor—RUDOLPH GONSZER, baritone
Studio: 25 West 76th St., New York SChuyler 4-6018

JOHN WARREN ERB
CONDUCTOR — COACH
Department of Music Education
New York University—Lafayette College
Private address: 43 Fifth Ave., New York

HELEN CHASE VOICE
CONCERT — OPERA — RADIO
318 W. 84 ST., N. Y. TR. 7-9192—EN. 2-5644
Teacher of
DISTINGUISHED ARTISTS
including Margaret Speaks

ROSATI
The ONLY VOCAL TEACHER of
BENIAMINO GIGLI
Teacher of Lauri-Volpi, James Melton, Franci, Tentoni, Kaskas, Triggiani, etc.
205 W. 57th St., N. Y. C. COlumbus 5-0393

MORLEY EVANS
BARITONE
Personal Representative
Garland Cooper
424 Madison Ave., N. Y.
PLaza 8-2740

Juilliard School of Music
Ernest Hutcheson, President
INSTITUTE OF MUSICAL ART
George A. Wedge, Dean—Box 496, 120 Claremont Ave., New York City

The Mannes Music School
David and Clara Mannes, Directors. Leopold Mannes, Associate Director
COMPLETE COURSES for ARTIST'S DIPLOMA or TEACHER'S CERTIFICATE
● Piano, Organ, Violin, 'Cello, Wind Instruments, Voice ● Composition, Instrumentation, Theory, Ear Training, History of Music ● Chamber Music, Orchestra, Opera Department ● Conducting.
157 EAST 74th STREET, NEW YORK BUtterfield 8-0656
Steinway Piano

Shostakovitch and His "Music with a Message"

(*Continued from page* 5)

In addition the public today, however, seeks definite human virtues. Music shall bolster their belief in an ideal, whether heroism or love.

Is the public right? Is it justified in demanding of artists, above all, something more than art? What is truly art the public expects, even when it doesn't "understand" it. Only for the people respect is often, and especially for a steady diet, too little. They want to possess something, to take something with them from a concert. The question as to whether it is their right is badly put. This is the way things are.

If one is a real observer, the problem of "understandable" music must be one of the greatest and weightiest to be solved today. It is of little significance whether we agree in all respects with Shostakovitch's Seventh Symphony. We must thank him for recognizing the problem and seeking to grapple with it.

Man, who daily is confronted in the present situation of the world with matters of life and death, seeks strength and consolation in music.

Is he not doing well in seeking this? But—he would like to find the doors open when he approaches.

CLAUDIO ARRAU GREETED

on his arrival at Santiago by his children, Carmen and Claudio, Jr.

Russian's "Battle" Symphony Rouses Huge Mexican Audience

By VERNA CARLETON MILLAN

MEXICO CITY.—Carlos Chavez closed his season as director of the Mexican Symphonic Orchestra with the most spectacular concert Mexico has had in many years. The first number was a spirited, colorful interpretation of Borodin's Polovtsian Dances from Prince Igor, followed by a brief intermission. Then we heard the entire Seventh Symphony of Shostakovitch, played for the first time in Mexico.

It will undoubtedly be necessary to hear this symphony many times before one can give a balanced appreciation of its place in modern music.

Not having heard either Toscanini's or Koussevitzky's interpretation of this symphony, I find it is difficult to make comparisons. Yet I doubt that Chavez can easily be surpassed. The dramatic first movement with its subtle, ever-mounting theme of war menacing the besieged city was superbly treated and the tender, muted requiem to the dead that followed was an impressive contrast. Despite the length of the symphony, the music never palled; on the contrary, one felt an accumulated sense of spiritual anguish only released in the magnificent chant of victory that forms the climax of the fourth movement.

The audience spontaneously sprang to its feet in an ovation that lasted for twenty minutes. Chavez was called back repeatedly and showered with flowers from the balcony and boxes. It was undoubtedly his greatest triumph in the years that he has headed the Mexican Symphonic Orchestra.

Public Eager for New Music

A review of the music played during the fourteen weekly programs of the 1942 season reveals some interesting facts. The composer most frequently represented was, of course, Beethoven with his Fourth, Fifth, and Sixth Symphonies and his Fourth and Fifth Piano Concertos. Tchaikovsky followed a close second with the First, Fourth, Fifth and Sixth Symphonies. Shostakovitch's Fifth, Sixth and Seventh Symphonies attracted the greatest audience and proved to be the best box-office feature. Contemporary music of all kinds was well represented on each program and we heard Ponce, Gallindo, Halffter, Rolon, Santa Cruz, Salazar, Thomson, Walton, Revueltas, Hernandez, Moncada and Richard Strauss. Bach only appeared once when his Fantasy and Fugue in G Minor was directed by the guest conductor, Dimitri Mitropoulos.

If we can gather any conclusions at all from this season, it is the realization that Mexican audiences are eager to hear good symphonic music. Chavez, with his steadily growing popularity, could easily win support for a much longer season each year, had he only the indispensable financial backing.

Mexico is fascinated by and appreciative of, new music, new forms and daring treatments but rejects the merely sensational. This perhaps explains the very indifferent reception that most of the young Latin American composers have received here this year. They seem to lack substantial talent and compensate for this by the over-abuse of musical imagery, a fault that no doubt will be overcome by maturity and training.

* * *

During her visit to Mexico City in August and September, Mildred Dilling, American harpist, played at a musicale given by her host and hostess, Mr. and Mrs. Albert Blair, American Ambassador and Mrs. George Messersmith were honored. The Mexican Minister of Foreign Affairs, the British Ambassador and other diplomatic representatives were among the guests.

Brooklyn Institute Sponsors American Artists Series

John Herrick, baritone, and Regina Resnik, dramatic soprano, will open the American Artists Series of the Brooklyn Institute on Oct. 27. Five programs will be given during the season according to Julius Bloom, director of the Department of Education. The Nov. 24 program lists Carolyn Raney, lyric-coloratura soprano, Earl Blakeslee, tenor, and Robert Mann, violinist. The third concert, on Jan. 26, will present Georgia Graves, contralto and Thomas Richner, pianist. William Bowers, baritone, and Lili Balint, pianist, will be heard on Feb. 23 and Aurora Mauro-Cottone, pianist and Carmen Reubben, mezzo-soprano, conclude the series on March 23. The artists were selected by a special jury.

Mr. Bloom also announced that Dr. Miles Kastendieck, music critic of the Brooklyn Eagle, will give five lectures during the season on the general subject of Music from the Inside. The series starts on Oct. 28.

Van Deursen to Conduct Michigan Choral Union

ANN ARBOR, MICH.—Hardin Van Deursen has been engaged as acting conductor of the University Musical Society and University Choral Union, it is announced by Dr. Charles A. Sink, president of the Society. He will serve during the absence of Thor Johnson, now in the U. S. Signal Corps at Fort Monmouth, N. J. Mr. Van Deursen, assistant professor of voice at the University, is head of the newly organized University Choir and director of the Methodist Church Choir here. The Choral Union will present Handel's Messiah on Dec. 13 and Verdi's Requiem at the close of the next May Festival. N. N.

CONCERT MANAGEMENT
ARTHUR JUDSON, INC.
Division
Columbia Concerts, Inc.
113 W. 57th St., New York
Includes for Season 1942-1943

MAURICE ABRAVANEL
CONDUCTOR

HERMAN ADLER
CONDUCTOR

BARTLETT and ROBERTSON
DUO-PIANISTS

ADOLF BUSCH and RUDOLF SERKIN
Joint Recitals—Sonata Recitals

Jascha Horenstein
CONDUCTOR

ANNA KASKAS
CONTRALTO — METROPOLITAN OPERA

FRITZ MAHLER
CONDUCTOR

Gregor Piatigorsky
"The greatest cellist of our day."
—Serge Koussevitsky

RISË STEVENS
MEZZO-SOPRANO

GEORGE SZELL
CONDUCTOR

JERZY BOJANOWSKI
CONDUCTOR
Wisconsin Symphony Orchestra
Chicago Opera Company

CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts, Inc., N. Y. C.

METROPOLITAN MUSICAL BUREAU, INC.
F. C. COPPICUS F. C. SCHANG
Division
Columbia Concerts, Inc.
113 W. 57th St., New York
Among 1942-43 Attractions are:

BACCALONI
WORLD-FAMOUS BASSO BUFFO
METROPOLITAN OPERA ASSOCIATION
and
Supporting Company
in
3 scenes from 3 operas
with scenery and costumes

BALLET RUSSE de MONTE CARLO
A National Institution
Transcontinental Tour starting Nov. 2, 1942

GEN. PLATOFF RUSSIAN MALE
DON COSSACK CHORUS
NICOLAS KOSTRUKOFF, Conductor

PAUL DRAPER and LARRY ADLER
in joint concert

RUDOLF FIRKUSNY
CZECH PIANIST

ENYA GONZALEZ
PHILIPPINE SOPRANO

JOSEF HOFMANN
Available January to April 1943
Steinway Piano Used

LOTTE LEHMANN
World Famous Soprano Concert Recitalist
Metropolitan Opera Association

MELCHIOR
HEROIC TENOR—METROPOLITAN OPERA

PAUL ROBESON
THE GREAT NEGRO SINGER
Lawrence Brown at the piano

ALBERT SPALDING
AMERICA'S GREATEST VIOLINIST

Trapp Family Singers
"A JOYOUS A CAPPELLA GROUP"
Dr. F. Wasner, Conductor

VRONSKY & BABIN
PREMIER DUO-PIANISTS
Steinway Pianos Used

MUSICAL COURIER

REVIEW OF THE WORLD'S MUSIC

Founded 1880
Music Periodicals Corporation
119 West 57th Street New York
Telephones: Circle 7-4500-1-2-3-4-5-6
Cable Address: Musicurier

ALFRED HUMAN
President and Managing Editor

LEONARD LIEBLING, *Editor* — GRACE NYLEN, *Treasurer*

MRS. ALVIN L. SCHMOEGER, *Vice President*

René Devries, Chicago; *Irving Schwerké*, Boston; *Russell Kerr, Dr. Harold A. Strickland*, *Associate Editors*

Margaret Walters, Mary Manning, Rosalyn Krokover, *Representatives*

HAROLD STURMER, C.P.A., *Secretary* — GEORGE HEILMAN, *Production Manager*

Chicago and Middle West Headquarters.
René Devries, in charge; Jeannette Cox, 220 S. Michigan Ave., Chicago. Phone Harrison, 6110.

Hollywood Bureau.
Richard Drake Saunders, West Coast Rep., 5617 Hollywood Blvd. Phone, Granite 3480.

New England Headquarters.
Irving Schwerké, General Representative, Craigie Arms, 26 Concord Ave., Cambridge, Mass. Phone, Kirkland 6750

Buenos Aires: Jorge M. White, Paraguay 1207
Mexico City: Verna Carleton Millan, Avenida Vera Cruz 69
Havana: Hubert De Blanck, 213 Avenida Simon Bolivar
European Offices:—Closed for the duration of the war.
London, England: Hugh Liversidge, British Representative, c/o American Embassy.

Australia: Elizabeth Plummer, 4 Monaco Flats, Anderson St., Double Bay, Sydney, New South Wales.
Cynthia Hendrickson, 26 Watson Ave., Rose Park, Adelaide, S. Australia.

Subscription: One Year, Domestic, $3. Canadian, $4.50. Foreign, $4.50. Single Copies, 20 Cents at Newsstands. Back numbers, 25 Cents.

Change of Address:—Please give old as well as new address; 2 weeks' notice is required.

American News Company, New York, General Distributing Agents. New England News Co., Eastern Distributing Agents. Australasian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Lt., Wellington. European Agents, The International News Company, Ltd., Breams's Building, London, E. C. 4, England.

Sold at the principal newsstands and music stores in the United States, and in the leading music houses, hotels, and kiosks in Europe and the Latin-American republics.

Entered as Second Class Matter, January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

Contributions should be accompanied by stamps and self-addressed return envelope, and submitted at sender's risk.

New York October 15, 1942 No. 3058

A Wartime Season Begins

The nation's music season comes in with many novel features, owing to the stirring events in wartime America.

With the Metropolitan Opera and the New York Philharmonic seasons assured, we behold these hoary musical veterans finding time amid the stirring opening preparations to contribute large quantities of scrap to the metal drive. (Neither, it may be added in parenthesis, was discarding some of the ancient repertory ballast that seems to be an unavoidable part of such enterprises.)

The country's chief orchestras seem to be getting their seasons arranged with surprising ease, considering the priorities that exist in so many fields. To be sure, the Detroit Symphony Orchestra seemed for a time to be a casualty, but the musical union and a public-spirited radio sponsor have salvaged at least the framework of the quarter-century-old organization by the device of a weekly broadcast. The Boston Symphony, patrician of all orchestras, now asks the public for funds, and debates unionization.

The Philadelphia Orchestra has curtailed its tour; other ensembles may also do a bit of snipping away of railroad mileage, now that the government requires most of its facilities in the war effort. The Cleveland Orchestra, however, is marking its 25th birthday, with a $1,000 prize contest for composers. Kansas City and Wichita orchestras have entered a sensible consolidation.

There seems to be no dearth of musical activity promised for the season. In fact, many interesting plans are afoot to give concerts in series, the recital cycle being especially prominent. Concert halls have been heavily booked. Many young artists are scheduling debuts with their usual temerity, war or no war. The benefits for the United Nations and various service groups are legion, as are war bond and stamp concerts.

The conductorial schedules are particularly impressive. The radio will have both Toscanini and Stokowski at the head of the NBC Orchestra. The former has launched the Philharmonic season.

Long live the new season!

• • •

National Music Week in Peril

One of the institutions which has been a familiar landmark in these United States for about a quarter of a century is National Music Week, lately extended to an Inter-American celebration.

The National Bureau for the Advancement of Music, functioning under the energetic direction of C. M. Tremaine as a sort of musical information bureau and clearing house, and sponsoring performances of all sorts, has been notified that its financial support will be discontinued on Jan. 1 next.

This organization founded and inspired all the ramifications of the Music Week activities, which in 1941 took place in 3,045 communities of the continental United States, and in Latin America. It is also stated that in a single year requests were received by it from 3,099 music supervisors for assistance in their musical work. The bureau has fostered school music contests for about 20 years, in which there were some 4,514 winners in 1,272 cities. Piano classes—now so widespread—were promoted in 1,078 communities, but lack of funds later caused it to discontinue this special service.

While the organization has had its utilitarian purposes, such as promoting the study of music, the sale of instruments and the giving of concerts, it also had undoubted importance in the building up of that great musical apparatus which now makes America unique among the nations. In a day when she has had to be self-sufficient, this country has found herself well equipped musically.

It is suggested that such groups as the radio chains, the publishers' associations and others might contribute toward sponsoring an organization which has collected a great deal of valuable data since 1916. The instrument manufacturers, owing to war conditions, are probably less able to do so.

A good thing such as National Music Week should not be allowed to perish!

• • •

Women Players Gain in Symphony Orchestras

The National Music Council recently completed a survey of the number of women musicians engaged in the sixteen major symphony orchestras of the United States. Four of these organizations, the Boston Symphony, Cincinnati Symphony, Minneapolis Symphony and the New York Philharmonic-Symphony report that they have no women players, although the Cincinnati Symphony and the New York Philharmonic-Symphony engage women players for the second harp when necessary.

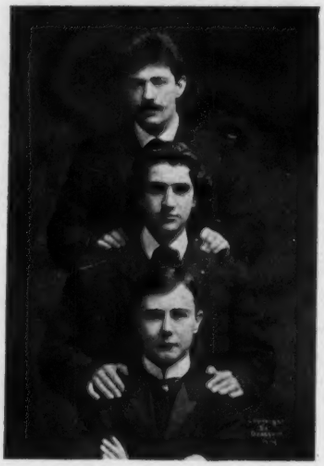
The largest number of women musicians are in the Pittsburgh Symphony, which has seven. The San Francisco Orchestra has five. The National Symphony (Washington, D. C.) and the Indianapolis Symphony each have four. The Philadelphia Orchestra has a woman violinist, cellist, and harpist, who have seen seven, six, and one year's service, respectively. The Philadelphia Orchestra has had women harpists for many seasons. Two women play in the Detroit Symphony, a violinist of three years' service and a harpist of five. Six orchestras have only one woman player each, the Chicago, Cleveland, Kansas City, Los Angeles, Rochester and St. Louis Symphonies.

"It is evident," states the compiler of the survey, "that during the season of 1941-42 there was no great necessity for replacing drafted men players with women musicians. The picture, however, may be drastically altered during the coming season."

A cheery welcome may be voiced to the new tonal recruits. Since women are bravely assuming the duties of absent male associates in shipyards and factories, it is wholly logical that they should do so in the music field.

• • •

Musical Memories
From the Musical Courier's Files



THREE MASTERS OF THEIR INSTRUMENTS

who toured the United States as a trio some years ago. Reading from top to bottom: Fritz Kreisler; the late Jean Gerardy, cellist; and Josef Hofmann.

Music as Recreation

Vital topics were discussed during the War Recreation Congress in Cincinnati, Sept. 28 to Oct. 2, sponsored by the National Recreation Association. The following were some of the questions asked during a session to determine how music may be most effectively used to aid in winning the war:

How can we help bring about more community singing that will reach new levels of enjoyment, release, and social and patriotic meaning?

What occasions and places are there for such singing?

By what ideals shall we be guided in choosing songs? What are some of the most effective patriotic, folk and popular songs and hymns?

From what fields of interest have good song leaders been drawn, and what qualities contributed most to their success? . . .

How can the singing . . . community program give opportunity for people of varying interests . . . to pull together with . . . success?

What types of songs, other music, and musical activities are most popular with men in uniform?

What opportunities are there for industrial workers to enjoy music in the plant before and after working hours and at luncheon periods? To what extent have "music while you work" programs been introduced, and with what effects on the men and on their work?

What can be done to bring about the formation and continued civic and patriotic activity of a community band or orchestra? . . .

Answers to these questions should be diligently sought in order to give greater power to the musical movement that will play a triumphant part in achieving Victory.

VARIATIONS

By Leonard Liebling

It is always an event when a new book by Hendrik Willem van Loon reaches this desk. The latest arrival (published by Simon & Schuster) is called Van Loon's Lives —with no apologies to Plutarch—"being a true and faithful account of a number of highly interesting meetings with certain historical personages . . . who came to us as our dinner guests in a bygone year."

There you have the type and character of the 888-page volume, illustrated by the author with his usual imaginative and colorful drawings, especially of authentic Dutch landscapes.

The scene of Lives is laid in Veere, Holland, the village home of Hendrik and his friend Frits, who have the impish notion to invite one or more of the ghostly celebrities for each dinner occasion, and provide them with the kind of food and music (played by the phonograph) to which they had been accustomed in their own lands and periods. In addition, Hendrik furnishes Frits (who is less up on history) with pre-dinner thumbnail sketches of the guests, so that he knows whatinhell they are talking about, and whatinhell to say when he meets them.

Preposterous idea, the whole thing. Of course it is, but in Hendrik's deft (I had almost written "delft") handling, it assumes whimsical plausibility. The guests range in point of time from Buddha, Confucious, Plato and Erasmus, to Napoleon, Rossini, Chopin and Nansen, and take in also Voltaire, Shakespeare, Dante, Beethoven, Cervantes, Da Vinci, Mozart, Washington, Queen Elizabeth, Torquemada, and twenty-seven others.

The book is packed with Hendrik's own humane, sensible philosophies, no matter what the opinions of some of his notorious guests, whose remarks he treats with irresistibly funny asides when he doesn't agree with the views.

You will be surprised when you read the book, to discover how much there was to know about certain celebrities which you never knew before.

* * *

Quite a while ago some learned professor at Columbia University figured out how many notes Paderewski played at a recital, and how much finger pressure they required. Then he announced that the same total degree of force would break a pane of glass so and so many inches thick.

Another computator later estimated the number of notes sung by Caruso during an opera, divided them into his fee of $3,300, and told an astounded world how much that made each note worth.

Now comes Robert G. Reines, of Toledo, Ohio, with the same sort of vocal-mathematical ambition. He writes to Marita Farell, gifted young soprano of the Metropolitan Opera, that he has counted the exact number of notes she performed last season at that house, and they amount to 6,397 at fifteen performances, not including the role of Sophia in Rosenkavalier, which she sang twice. The omission, Mr. Reines explains, "is due to the fact that I have been unable to beg, borrow or steal a score of Rosenkavalier."

This matter simply must be settled, and if I had the time I would do so in order to keep vital musical history straight. However, perhaps some one else might be inclined to go on with the research, and in that event, I earnestly beg that the result be forwarded without delay, either to Mr. Reines, at 3168 Daleford Drive, Toledo, Ohio, or to Miss Farell at the Metropolitan Opera House.

* * *

R. V. writes: "Could I ask the Musical Courier to use pressure on the Metropolitan Opera, for the production of Martha, an opera strangely neglected there? It is my favorite, and I well remember the beautiful singing we used to hear in that work from Caruso, Gigli, Sembrich, Hempel, and others."

The Musical Courier does not feel that it cares to suggest repertoire to the Metropolitan Opera. Its manager and directorate know Flotow's Martha, and if it is not in the list for this season, they doubtless have sufficient reason for its absence.

Everyone does not feel like R. V., on the subject of Martha. Berlioz heard Adelina Patti in the title role in 1864, and wrote (Calmann Levy Lettres Intimes, Paris, 1882) some decisive words. He refers to the diva as the *ravissante petite* Patti, and says that he told her he pardoned her for having made him listen to such platitudes, but could do no more. "Fortunately there is in this opera the delicious air, The Last Rose of Summer, which she sings with a poetic simplicity that would almost suffice, with its sweet perfume, to disinfect the rest of the score."

* * *

Countless essays exist on the functions of music criticism but they have never been expressed more correctly or more tersely than by Olin Downes in the New York Times of not long ago:

The critic is a lover and a student of music who gives official reports of his findings. If he has any measure of success in his task it is because he comprehends certain musical drifts and contributes his share, as one of his generation, to their current. He gains the confidence or interest of his public in such degree as he can interest his readers and bring intelligent appraisal and sensitiveness of response to his subject. That is the beginning and the end of criticism, and gives the art its immense value as a force in the development of the community. But no contemporary opinion has ever determined the course of the future. For that matter there are no immutable values in an art.

* * *

From L. Gibbons, marooned in Lausanne, Switzerland, comes an interesting letter describing some of the recent musical activities in that romantic little city. He writes: "The Musical Courier still reaches us even if irregularly owing to postal conditions, but all the more welcome on that account. A civilized form of life continues here, remarkable under all the circumstances. Our excellent orchestra under Ansermet turned away twice as many subscribers as it could have accommodated during the season. We had many recitals, including those by Landowska, Edwin Fischer, Gieseking, Cortot, Thibaud, de Magaloff, etc. Too, a series of organ concerts at the Church of St. Francis; and not long ago a splendid performance of Mozart's C minor Mass at the Cathedral. Other choral works are to follow soon, especially The Messiah. . . . I have read with pleasure your frequent references in Variations to James Gibbons Huneker. My grandfather was his first cousin and my father often used to talk of 'Uncle Jim.' Therefore your words bring back many memories, for which I am grateful to you. . . . I hope that you at home may be spared, as much as possible, closer acquaintance with all that we have seen over here."

* * *

Wartime seems to bring topsy-turvy days in music too. According to the Daily News, the New England Conservatory of Music in Boston now has a course in boogie-woogie; and The Post reports that the New School for Research in New York, has one for jazz. On the other hand, at the two boogie-woogie and jazz establishments run by Cafe Society in the metropolis, Samuel Reichmann-Lewis (former piano recitalist at Town Hall and Carnegie Hall) plays straight concert music, and Hazel Scott flavors her keyboard capers with snatches of Debussy, Liszt, Chopin and Bach.

* * *

Pianist Dimitri Tiomkin writes from Hollywood: "When the film, Yankee Doodle Dandy, was being made here, an out-of-tune piano was required in one of the scenes. No such instrument being on hand at the moment, a wicked musician asked, 'Why not borrow one from any nearby vocal studio?' "

* * *

It is Dorothy Kilgallen's opinion, in the New York Evening Journal, that very shortly James Petrillo will forbid singing in the bathtub, chirping of canaries, and blowing of policemen's whistles, unless the performer holds a Local 802 union card.

* * *

May Johnson, Chicago contributor, sends this clipped from a newspaper radio column in her city:

12.45—WCFL—News; also WIND.

"What—no Music"? comments May.

* * *

J. P. F. sends some immortal verses, to wit—and witty:

If all the Nation
Would ration
Swing;
I'll tell you this,
We wouldn't miss
A thing!

SUNDAY AFTERNOON BIRDS' EAR-VIEW

I See That

Joan Field, violinist, and Bernhard Weiser, pianist, were heard at a Victory Concert recently in the New York Public Library.

•

Josef Wagner, composer-pianist, has resumed his House Concerts and, with Hugo Kolberg, former concertmaster of the Cleveland Orchestra, is giving the Beethoven violin and piano sonatas. Mr. Wagner played his Op. 30 Sonata and Three Pieces from the Children's Corner Suite in his programs over WNYC in the Keyboard Masters Series.

•

Alfred Mann, graduate and former faculty member of Curtis Institute, has returned for his third year in charge of chamber music at the Friends School, Germantown, Penna.

•

Mary Miles, flute, Edna Phillips, harp, and Mary Hill Doolittle, cello, forming the Roxboro Trio, will present chamber programs under the management of Bernard LaBerge this season.

•

Oscar Natzke, bass, of New Zealand, who has been heard in this country and Canada, will sing in La Boheme at the St. Louis Municipal Auditorium.

•

Randall Hargreaves, baritone, gave a studio recital on Oct. 4. He has appeared with the London and Boston Symphony orchestras, over the BBC, NBC, CBS networks and other stations and is a former lecturer on music at Columbia University.

•

Harriet Ware's song, This Day Is Mine, was sung by Marjorie Lawrence at the benefit concert given in Plainfield, N. J., on Sept. 24.

•

Karin Branzell, Metropolitan contralto, following her vacation in Maine, has left for a tour of the South and West. Mme. Branzell, in addition to opera and concert engagements, will fulfill three radio dates.

•

Pvt. Steven Kennedy, baritone, has returned from a three weeks' tour in Canada as the star vocalist in an Army show. On Oct. 9 he sang in Watertown, N. Y., for the benefit of Army and Navy Relief. With twenty others he has made a special recording to be used in aiding the sale of war bonds.

•

Annamary Dickey, Metropolitan Opera soprano, has returned from appearances in more than twenty cities for USO-Camp Shows.

•

Egon Petri, pianist, is continuing his CBS Sunday morning broadcasts in addition to fulfilling an extensive concert tour. On Nov. 27 he plays with Dr. Frank Black's orchestra. He gives his New York recital on Oct. 30 in Carnegie Hall before starting his trancontinental tour.

•

Frederick Jagel, American tenor, who fulfilled more than 24 opera and concert engagements in South American during the summer, his fourth tour there, has gone to California to appear with the San Francisco Opera and fulfill concert engagements.

•

Zlatko Balokovic, Jugoslav violinist, has begun his two-month tour under the auspices of Russian War Relief.

•

Wanda Landowska, harpsichordist, plays works of Bach and Rameau at her first Town Hall, New York, recital of the season on Oct. 21.

•

Nina Quartin, lyric-coloratura soprano, gives a New York recital at Town Hall on Oct. 13, under the management of Annie Friedberg.

•

Frances Newsom has joined the vocal faculty of Bennington College, Bennington, Vt.

Betty Anne Fischer, Canadian violinist, heard extensively in the Dominion, will appear in the United States this season.

•

Risë Stevens, Metropolitan Opera mezzo-soprano, was soloist recently on the Telephone Hour and the Coca-Cola program. During the summer she was heard at the Cincinnati Zoo Opera, drawing more than 30,000 auditors, said to be a new record and also appeared at a special band concert in Central Park, New York. Miss Stevens also sang twice at the Hollywood Bowl.

•

William Kapell, pianist-composer, introduced the Khatchaturian Concerto at the Lewisohn Stadium, New York, and played the Shostakovitch Concerto in San Diego this summer.

•

Astrid Varnay, soprano of the Metropolitan, during October is appearing at Durham, and High Point, N. C.; Topeka, Kan.; Omaha, Neb.; Indianapolis, Ind.; Lansing, Flint, and Kalamazoo, Mich.; and Huntington, Penna.

•

Virginia Morley and Livingston Gearhart, American duo-pianists, appear in Salinas, Calif., on Oct. 29 during their West Coast tour.

•

Eleanor Steber, soprano of the Metropolitan, sang Marguerite in Faust, opposite Richard Crooks at the Montreal opera. Recitals this month are booked for her in New Jersey, South Carolina, West Virginia and three in Texas.

•

Bruna Castagna, contralto of the Metropolitan, heard during the summer at the Teatro Colon, Buenos Aires, opened her season on Oct. 9 when she appeared with the San Francisco Opera. On Nov. 17 she sings at the Michigan State College on her tour prior to rejoining the Metropolitan.

•

Richard Crooks, tenor of the Metropolitan, appears in Savannah, Ga., on Oct. 21 and two days later sings at Winthrop College, Rock Hill, S. C.

•

Norman Cordon, Metropolitan bass-baritone, on Oct. 26 will be heard at Norwich, Conn., and on Oct. 28 at Fitchburg, Mass.

•

Emery Darcy, tenor of the Metropolitan, on Nov. 1 appears at Taunton, Mass., and Nov. 3 in Weymouth, Mass.

•

Sidney Foster, pianist, heard last summer at the Watergate Concerts, opens the Chicago Symphony Orchestra season on Nov. 5. He plays Gershwin's Rhapsody in Blue and Concerto in F that evening and the following day.

LILY DJANEL,
soprano of the Metropolitan Opera, spent the summer months in the Adirondacks. She declined a re-engagement at the Teatro Colon, but will sing Carmen at the Metropolitan.

MILDRED DILLING GREETED BY PRESIDENT HERMAN WELLS
of Indiana University, where the harpist and her sister, Charlene Dilling Brewer, violinist (between Miss Dilling and Dr. Wells), gave a joint recital. The sisters went on to Marion, Ind., their birthplace, where Mayor Barney proclaimed a Mildred Dilling Day, and they made a joint appearance in the Marion Armory.

NATIONAL CONCERT & ARTISTS CORP.
CONCERT DIVISION
Marks Levine, Director
711 Fifth Ave., New York, N. Y.
Includes For Season 1942-1943

CLAUDIO ARRAU
PIANIST

GLENN DARWIN
BARITONE
OPERA—ORATORIO—CONCERT—RADIO

JEAN DICKENSON
COLORATURA SOPRANO

Donald Dickson
BARITONE

DORIS DOE
MEZZO-SOPRANO — METROPOLITAN OPERA

Bronislaw Huberman
VIOLINIST

LUCILLE MANNERS
SOPRANO

ZINKA MILANOV
DRAMATIC SOPRANO

EZIO PINZA
BASSO
METROPOLITAN OPERA

CARLOS SALZEDO
RENE LE ROY
MARJORIE CALL SALZEDO
JANOS SCHOLZ

Alexander Sved
World Famous Baritone
Concert Recitalist
Metropolitan Opera Association

Gladys Swarthout
MEZZO-SOPRANO METROPOLITAN OPERA

Thomas L. Thomas
BARITONE

WGN CONCERTS
AUSTIN WILDER, Director
745 Fifth Avenue, New York
Season: 1942 - 1943:

ZLATKO BALOKOVIĆ
VIOLINIST

JANET FAIRBANK
SOPRANO

SIDNEY FOSTER
PIANIST

ALLAN JONES
TENOR

STEPHAN HERO
VIOLINIST

MARIA KURENKO
INTERNATIONALLY FAMOUS SOPRANO
Opera — Concert — Radio

PAUL LEYSSAC
NARRATOR

DENNIS MORGAN
BARITONE

EGON PETRI
PIANIST
Steinway Piano
Columbia Records

ALICE TULLY
DRAMTIC SOPRANO

Ardelle Warner
CONTRALTO

KATHRYN WITWER
AMERICAN LYRIC SOPRANO

BALTIMORE: New Orchestra's Series a Feature In Season of Augmented Schedules

BALTIMORE, MD.—This city will soon launch its first full-time major symphony orchestra of 90 men under the conductorship of Reginald Stewart, director of the Peabody Conservatory, founder and former conductor of the Toronto Philharmonic Orchestra. Twenty-five concerts will be given during a fifteen week season, all at the Lyric Theatre. There will be fourteen Thursday evening concerts, with soloists, constituting a subscription series; six Sunday evening concerts at popular prices; and five Student Concerts to be given on Saturday mornings.

C. C. Cappel, for nearly ten years manager of the National Symphony Orchestra has been engaged as manager.

The Baltimore Symphony Orchestra Association, Inc., has been formed, the officers consisting of R. E. Lee Taylor, president; H. Warren Buckler, Jr., secretary; Herbert E. Fallin, treasurer. Given the warmest official endorsement by Mayor Howard W. Jackson, the incorporators include Philip Perlman and Douglas Gordon.

In the Thursday evening subscription concerts, the soloist for the opening concert on Nov. 19 will be Risë Stevens. Harold Bauer will be heard at the second concert. The first January event will present Lily Pons; others engaged include Joseph Szigeti, Joseph Schuster, Anna Kaskas and Eleanor Steber.

Other Series Extended

The Philadelphia Orchestra will make six trips here, Eugene Ormandy conducting them all but one. That one is to be conducted by Arturo Toscanini. The soloists include Artur Rubinstein, Rudolf Serkin, Fritz Kreisler and Gregor Piatigorsky.

The soloists for the seven regular concerts by the National Symphony Orchestra, Dr. Hans Kindler, conducting, will include Jascha Heifetz, Egon Petri, James Melton and Jose Iturbi. The orchestra will also appear twice in support of the Ballet Theatre, on Nov. 16 and 17. The orchestra, for the first time, will also give four concerts here at more popular prices,

ZINO FRANCESCATTI, violinist, on his recent vacation at Stockbridge, Mass.

REGINALD STEWART

one and possibly two of these presenting the Philadelphia Opera Company, the remainder noted soloists.

Peabody Conservatory will provide three concert series. In addition to the Friday Afternoon Series, consisting of twelve artists and to start for the first time this year at 3 instead of 4 o'clock, there will be thirteen Wednesday evening concerts by the Musical Art Quartet and a series of Patriotic Programs by leading members of the Peabody Faculty. The Musical Art Quartet will offer a splendid list of chamber music works, assisted by additional instruments for the presentation of unfamiliar works.

The soloists for the Peabody Friday afternoon series are Gladys Swarthout, Efrem Zimbalist, Alexander Kipnis, Ernest Hutcheson, Raya Garbousova, Bartlett and Robertson, Kerstin Thorborg, Rudolph Ganz, Rose Bampton, Nathan Milstein, Josef Hofmann and John Charles Thomas.

Opera by Visiting Company

Lillian Powell Bonney, will bring the Philadelphia-La Scala Opera Company here for four performances, of Aida, Rigoletto, Carmen and Lucia. Francesco Pelosi is general manager of the company.

William Albaugh is bringing Jeannette MacDonald, the Don Cossack Chorus, and Carmen Amaya, dancer.

C. C. Cappel will present for the first time in this city the First Piano Quartet, of radio prominence.

Stanley Chapple, conductor of the orchestra and chorus at the Peabody, was recently appointed conductor of the Baltimore and Ohio Railway Glee Club of 80 voices. At Peabody, he is making plans for the presentation of a number of unusual choral and orchestral works.

The Baltimore Music Club, Mrs. Howard M. Kern president, will open its season on Nov. 7 at the Belvedere Hotel with Alfredo Chigi, baritone of the Columbia Opera Company, as soloist.

GUSTAV KLEMM.

Beggar Student Sung

A lively performance of Carl Milloecker's operetta, The Beggar Student, in a new English version by Don Wilson and A. F. Szilasi, was given at the Cosmopolitan Opera House on Sept. 25, the third in a series of operetta restorations by Gustave Kotanyi. Other performances were on the two subsequent evenings.

The orchestra was efficiently directed by Robert Stolz; stage director was Leopold Sachse of the Metropolitan. The cast was headed by the gifted young tenor, Donald Dame, in the title role, and vivacious Margit Bokor as Laura, and included Kathryn Harvey, Teresa Gerson, Hella Crossley, Jane Stanley, John Garris, Ralph Herbert, Charles Brock, Leo Weith, Maurice Jampol, David Osen, Paul P. Szemere, Max Lipman, Victor Mincieli, Victor Franz and Rudolph Trautman. The large chorus, under the direction of Walter Taussig, was well-trained vocally, and lent much spirit to the production. R. K.

The Bohemians Open Season

Holding their first regular monthly meeting for 1942-43, The Bohemians (New York Musicians' Club) gathered at the Harvard Club, their usual *pied a terre*, on October 12, presided over by their new president, Edwin Hughes. A musicale and buffet supper, the former supplied by the First Piano Quartet (Messrs. Garner, Holt, Padwa, Robert) and Marcel Hubert, cellist, who played Bach's Suite No. 3 in C major, made up the program.

Artur Schnabel Plans N.Y. Recital

Artur Schnabel, pianist, will again give a recital on Nov. 8 at the Frick Collection hall, New York. The program will be broadcast by WNYC.

Cleveland Offers $1,000 Prize for Orchestral Work

CLEVELAND.—In celebration of its twenty-fifth anniversary season, the Cleveland Orchestra has announced a prize of $1,000 for a new symphonic composition not previously performed or published. The Musical Arts Association, which supports the orchestra, is enabled to offer this prize through the generosity of two of its trustees, Mr. and Mrs. E. J. Kulas. Compositions must be received at Severance Hall, Cleveland, by Jan. 1, 1943. Judges are Artur Rodzinski, conductor; Arthur Shepherd, Western Reserve University; Albert Riemenschneider, Baldwin-Wallace College; F. Karl Grossman, Cleveland College; and Normand Lockwood, Oberlin College. Works may be in any purely orchestral scoring and must not exceed 15 minutes in playing time.

Malko Directs NBC Orchestra

Succeeding Désiré Defauw as guest conductor in the "pre-season series" of five concerts, Nikolai Malko took over the NBC Symphony Orchestra on Oct. 4. It was Mr. Malko's initial appearance with the ensemble and the first of two programs under his direction. Erich Leinsdorf also will conduct two concerts before Toscanini returns on Nov. 1.

Mr. Malko's program revealed his catholicity of interest. Opening with a rousing reading of the overture to Smetana's Bartered Bride, the guest leader then gave a scholarly delineation of Haydn's G Major (Surprise) Symphony. Moussorgsky's Night on Bald Mountain, and three Spanish Dances of Granados arranged by de Grignon completed the varied list all being read in Mr. Malko's accustomed sincere and musicianly manner. N. N.

Boston Symphony Orchestra Launches Fund Drive

BOSTON.—For the first time in its 62-year history, the Boston Symphony Orchestra has appealed for public support. Jerome D. Green, president, in a statement, said this year's deficit is estimated at $150,000 with $188,000 required to cover the currrent and last year's deficit. The possible income includes $18,600 as interest on its endowment of $400,000. Only 16 per cent of the ensemble's cost must come from gifts, Mr. Green said.

MARIAN ANDERSON, right, and Mrs. Franz Rupp, wife of the contralto's accompanist, enjoy a country walk.

ACADEMY OF VOCAL ARTS
Complete Training in Voice, Operatic Acting, Languages, etc.
SCHOLARSHIPS AVAILABLE
1920 Spruce St., Philadelphia, Pa.

HOLLYWOOD: Rich Opera and Symphony Calendar Announced for Coast Music Patrons

HOLLYWOOD.—The 24th season of the Los Angeles Philharmonic Orchestra will start with the concerts of Nov. 19-20, and will include 10 symphony pairs, in addition to a series of 10 popular programs, which will also be broadcast. The latter series will be played in Hollywood. Guest conductors will be Bruno Walter, John Barbirolli, William Steinberg and Leopold Stokowski.

Among feted soloists during the closing weeks of the successful Hollywood Bowl series was Dorothy Maynor, who gave arias from Louise, The Magic Flute and Der Freischütz, with George Szell conducting the Haydn "Oxford" Symphony expertly.

Edwin McArthur led the orchestra with surety and finesse, offering the Schubert Eighth Symphony and Jakob Gimpel gave a superb performance of the Chopin second piano Concerto.

Soloist in Uniform

Concertmaster Bron'slaw Gimpel was another soloist in a lovely reading of the Wieniawski D minor concerto. He played in uniform, as he is now a member of the anti-aircraft corps, and completed the season by special permission of the military authorities. John Barbirolli conducted Ravel's second Daphnis and Chloe Suite, Elgar's Enigma Variations and Debussy's Afternoon of a Faun.

An applauded soloist was Risë Stevens, who gave a fine account of Purcell, Debussy, Tchaikovsky and Saint-Saëns arias. Conductor Erich Leinsdorf introduced a delightful Cotillion by Arthur Benjamin, and gave a splendid reading of the Strauss Don Juan.

In an all-Brahms program, George Szell interpreted the First Symphony and Joseph Szigeti was soloist in the violin Concerto.

Two interesting American works were given Bowl hearings under the sure baton of McArthur. Deems Taylor's Circus Day proved a work of infectious jollity, while Chadwick's Jubilee Overture opened the program. Soloist was tall young Jerry Hines, winner of the male section of the Bowl audition contest, who showed a powerful bass-baritone of appealing timbre, used in a musicianly manner in Verdi and Rossini arias.

The final Bowl event was an all-Tchaikovsky program, with Barbirolli conducting the Pathétique Symphony and Artur Rubinstein making a popular success in the B flat minor piano Concerto.

Aid for Allies

A benefit recital for Belgians in Britain was given by three young artists in the Biltmore Hotel Music Room. Dorothy Wade, just turned 18, again demonstrated artistry, impeccable intonation and facile technique. Hugh Edwards proved himself a young baritone of exceptional promise and a gratifying measure of fulfillment. Yvette Wilcox gave piano selections.

Talented 14-year-old Camilla Wicks showed violinistic ability in a joint recital with Ingolf Dahl in a benefit concert for Wings for Norway in the Wilshire-Ebell Theater. The Tartini Devil's Trill Sonata opened the program. Miss Wicks offered the Glazounoff Concerto. Dahl demonstrated his virtuosity in a formidable Chaconne of Carl Nielsen, an American premiere, and two Grieg items.

Tales of Hoffmann in English

Offenbach's Tales of Hoffmann was given in the Wilshire Ebell Theatre, in five performances, by the California Opera Academy. Theodore Bachenheimer's stage direction was exceptionally fine. Every role was intelligently acted and adequately sung. The opera was done in understandable English, and the plot clarified by entr'acte explanations, devised as part of the story. Hugo Strelitzer ably conducted the small orchestra, with Edward Rebner at the piano.

Robert Franklin sang Hoffmann in a tenor of appealing quality. Audrey Guard made a properly boyish Nicklausse, singing in a mezzo of lovely, warm timbre. Hugh Edwards delivered Coppelius, Dappertutto and Miracle with vocal ease and adroit characterization. Edwin Dunning sang Spalanzani in a fine, resonant baritone, his enunciation especially good.

Russian Dance Film Preview

Marilyn Cotlow was lovely as the mechanical doll, Olympia. Betty Berto showed a charming, well placed soprano in the same role in the next performance. Glorya Curran made an appealing Guiletta. Gertrude Richmond, Lee Wintner, Charles Burton, Beatrice Hagen, Laura Lyons, Beatrice Watson, Lorraine Hoven, Rozanne King, Edward Brant, Elizabeth Shafer and Anne Nicholson completed the cast and interchanged in principal roles during the week.

Seen in preview was an unusual short subject movie, A Nation Dances, soon to be released by Warner Bros. The picture was filmed in Moscow during the German bombardment, and the negative was flown to the United States in a Russian bomber which started from Murmansk and crossed over the North Pole.

The picture is a dance festival showing characteristic dances from various parts of the Soviet Republics, a map pointer clearly showing the locale of each. The dances varied from stately groups near the Finnish border to a stately polka of the Polish frontier, lively Cossack whirls and undulating Oriental concepts of the Southeast.

Plan for Opera Series

The San Francisco Opera will open here on Nov. 2 in Traviata, with Bidu Sayao, Jan Peerce, Richard Bonelli and Conductor Gaetano Merola. On Nov. 4 Carmen will be given with Irra Petina, Licia Albanese, Raoul Jobin, John Brownlee and Merola. On Nov. 6 Fledermaus will feature Marek Windheim, Margit Bokor, Josephine Antoine, Irra Petina, Brownlee and Conductor Walter Herbert. The series concludes with Aida, Nov. 7 with Frederick Jagel, Stella Roman, Bruna Castagna, Robert Weede, Ezio Pinza and Lorenzo Alvary, with Merola conducting.

• • •

Pianist Edith Pengilly has gone to Toronto and will tour in the East before returning to Hollywood. . . . Violinist David Zeikel is a sergeant in the Air Force Band at Albuquerque, N. M.

• • •

Emil Gerstenberger has left for New York after completion of the score for Republic Studios' Remember Pearl Harbor. He is one of the few men able to write music in the Japanese manner, required for some sequences in the picture.

RICHARD DRAKE SAUNDERS

HOLLYWOOD SYMPHONIES UNDER THE STARS WINNERS

receive awards. Mrs. Artur Rubinstein, left, holds the trophy awarded her husband, the eminent pianist, for drawing the largest attendance of any artist. Ferde Grofé, at microphone, was chosen one of California's outstanding composers. He played his Grand Canyon Suite and conducted for the dancers Veloz and Yolanda, right, who received the award for attracting the largest attendance for a single event. Mrs. Leiland Atherton Irish, chairman of the concerts, who made the awards, is facing Mr. Grofe.

PASSED AWAY

CLEMENTE DE MACCHI, 84, operatic teacher and director, died in New York on October 2. Former choir director at St. Patrick's Cathedral, Mr. de Macchi had coached members of the Metropolitan Opera, was founder-president of the Music and Art Lovers Club and director of the Municipal Opera Company. He formerly toured as accompanist with Lillian Nordica.

CLARA ASHER-LUCAS, 75, pianist, a prodigy at the age of seven when she played for the Prince of Wales in Albert Hall, died in London on Oct. 2. She was the widow of Clarence Lucas, Canadian composer-conductor. Mr. Lucas was a prominent member of the Musical Courier staff and had represented it in European music centres where he met and interviewed many of the leading conductors and composers of the day. He also wrote special articles on musical activities both abroad and in this country.

LEILA HEARNE CANNES, pianist, teacher, accompanist and coach, prominent in musical organizations in New York for many years, passed away on Sept. 15. Mme Cannes studied with Teresa Carreno and also won a violin scholarship at the Toronto Conservatory. She was president of the Women's Philharmonic Society, active in the Verdi Club, and later managed a series of concerts in Long Island hotels.

GIACOMO BOURG, 59, New York voice teacher, died on July 14. Among his pupils was Amy Ellerman, oratorio soloist.

HELEN PINKHAM SHORT, 76, mother of Mrs. Josef Hofmann, died on Oct. 4 in Hollywood. In addition to the wife and former pupil of the noted pianist, she is survived by two other daughters, two sisters and a brother.

SAMUEL BALLON, father of Ellen Ballon, Canadian pianist, passed away in Montreal recently after a long illness. Mr. Ballon was well known as a philanthropist and also was an active figure for many years in civil affairs. Miss Ballon, who was on tour, interrupted her concert schedule to fly to her father's bedside. Miss Ballon's mother passed away in March, when the pianist was in Montreal for an appearance with the Montreal Women's Symphony Orchestra.

Mexican Anthem Composer's Body Disinterred

BUFFALO, N. Y.—After 34 years the body of James F. Nuno, composer of Mexico's national anthem, was disinterred on Oct. 6 for reburial in the National Cemetery of that country. He died here in 1908 at the age of 83. The anthem was composed in 1854.

A. de SEGUROLA
Internationally Famous Actor-Singer
Voice Culture • Art of Bel Canto • Interpretation • Acting
1545 N. Laurel Ave., Hollywood, Calif. GL. 9988

Michael Edwards
BARITONE
RUTH COLLIER, INC., 8584 Sunset Boulevard, Hollywood, Calif.

Florence George
COLORATURA
Personal Representative: Everett Crosby, 9028 Sunset Blvd., Hollywood, Calif.

DOROTHY STUDEBAKER
NOTED RADIO SOPRANO
Trains and Coaches Singers for Professional Work
Studio: 6735 Yucca, Hollywood, Calif. HO. 9533

RALPH THOMAS
"MAKER OF SINGERS"
6605 Hollywood Boulevard, Hollywood, Calif.
HO - 7588

LOUIS J. HOLLANDER & CO.
CERTIFIED PUBLIC ACCOUNTANTS
175 FIFTH AVENUE
NEW YORK
Phone GRamercy 7-2976-2977

"Place aux Jeunes!" Is Slogan Of Leginska's Coast Studio

Musical Courier Bureau, Hollywood, Calif.

Ethel Leginska, vivid personality of piano and conducting fame, has turned her talents to the advantage of the younger generation in Hollywood. Several years ago this enterprising artist, who is numbered among the first-rank pianists and the first women successfully to wield a baton—opened a studio inviting particularly very young students.

Pianists of all ages may be found among those under the tutelage of Mme. Leginska. When the noted pianist and conductor, who was herself a child prodigy, started her work on the Coast, she remembered that her own debut had been made at the age of six. This probably explains why her pupils have a wide range of ages.

The Leginska career is too recent to require extended comment. A pupil of Leschetizky at fourteen, she was but 16 when she appeared as soloist in London with orchestra under the baton of Sir Henry Wood. Tours throughout Europe and the United States followed.

But Leginska was not content and turned to the study of composition with Ernest Bloch and conducting, both symphonic and operatic, with Robert Heger, associate of Bruno Walter, and with Gennaro Papi.

As a composer, she has heard her scores played by the Boston Symphony, New York Philharmonic, Berlin Philharmonic and other ensembles. Her chamber music works have been on the programs of the London String Quartet and similar groups. Her songs likewise have been featured by numerous singers.

Composer and Conductor

She was the first woman to conduct opera in London, Salzburg, New York, Boston and other cities, her repertoire including Butterfly, Tosca, Rigoletto, Carmen, Louise, Thais, Werther, to name a few works. The Chicago Civic Opera Company engaged her to conduct her own opera, Gale, with John Charles Thomas in the title role.

In her second appearance as guest conductor of the Dallas Symphony Orchestra, she offered the first Texas hearing of Beethoven's Ninth Symphony with a chorus of 200, and subsequently duplicated this in Havana with the Philharmonic Orchestra there.

Students Appear Widely

Engaged in teaching in Los Angeles, sha has presented many pupils with her own Leginska Little Symphony Orchestra. These included Pauline Turrill, Armando Loredo and Ralph Pierce, the latter the 1941 winner of the Young Artists Contest which attracted 110 entrants, at the University of California. Mr. Pierce has played also in Kimball Hall, Chicago, as well as in Los Angeles.

Marguerite Baum, another young pianist, made her debut with the Leginska Little Symphony in the Wilshire-Ebell Theatre in Los Angeles. These concerts are part of the work which pupils receive with Mme. Leginska.

Jacqueline and Eugene Campbell, child duo-pianists of Southern California, played the Mozart two-piano concerto with the Leginska orchestra and followed this with a Los Angeles concert. Last April the young players were heard in San Bernardino in recital.

Boston was the locale for the debut of Gloria Greene, another Leginska pupil. This concert was followed by four engagements as soloist with orchestras and two public recitals in Los Angeles as well as numerous club engagements.

Elaine Wightman, another young player, is the daughter of Violet Stallcup, a former concert artist. Elaine's debut was made as soloist with Mme. Leginska's ensemble; she then appeared for several music clubs, with the Los Angeles Women's Symphony, and the Los Angeles WPA Symphony.

Mme. Leginska expects these young players to fulfill numerous concert engagements this season.

ETHEL LEGINSKA

Margaret H. Smith Opens Oratorio-Recital Season

Margaret Henderson Smith, soprano, starts her new oratorio and concert season this month. Miss Smith during the summer fulfilled church and hotel engagements in Virginia, North Carolina and other southern states. She also gave a concert for men in the armed forces at Hospitality House, conducted by Galilee Episcopal Church, Virginia Beach, Va. While in Asheville, N. C., she coached in technic and repertoire with Elda Vettori, former Metropolitan Opera soprano.

Robert Hernried Takes Post At Dickinson Teachers College

Prof. Robert Hernried, former head of the theory and composition department at the State Academy for Church and School Music in Berlin and now on the faculty of St. Ambrose College, Davenport, Ia., has accepted an appointment at State Teachers College, Dickinson, N. D. He has placed 22 compositions with American publishers and is the author of textbooks on theory and a biography of Brahms.

Doris Doe Is Soloist at Baltimore War Ceremony

Doris Doe, Metropolitan Opera mezzo-soprano, sang the National Anthem at the Baltimore factory of the Westinghouse Company on Sept. 29 when the Army-Navy E pennant for excellence was presented. Miss Doe also sang a group of patriotic songs.

Luboshutz-Nemenoff in Havana

Pierre Luboshutz and Genia Nemenoff, duo-pianists, were heard in Havana under the auspices of the Pro Arte Musical Society on Oct. 5 and Oct. 7, prior to inaugurating their tour of more than 40 concerts.

LOUIS BACHNER
VOICE
Teacher of Marjorie Lawrence, Sigrid Onegin, Heinrich Schlusnus, Ria Ginster and Lily Djanel.
Hotel Ansonia, New York SUsquehanna 7-3300

MME. LUCIE LENOX
Voice Technician
Teacher of EMERY DARCY, Tenor of Metropolitan Opera Co.
457 West 57th St., N. Y. CO. 5-8450

ALFONSO ROMERO
TEACHER OF VOICE
160 West 73rd Street New York City
TRafalgar 7-5971

MAUDE DOUGLAS TWEEDY
TEACHER OF SINGING
50 West 67th St., New York
TRafalgar 7-8439

NANA GENOVESE-GAZZALE
VOICE TEACHER—OPERA COACH
1425 Broadway, New York PE. 6-2634
86 Highwood Ave., Tenafly, N. J.
Englewood 3-3003

MME. ANITA RIO
TEACHER OF VOICE
360 West 22nd Street, New York City
Phone: CHelsea 3-6911

CARLO EDWARDS
CONDUCTOR — COACH
Ass't. Conductor Metropolitan Opera Co. (15 years) 1920-35
Opera and Concert Repertoire. Se habla Espanol.
307 E. 44th St., N. Y. Tel.: MUrray Hill 4-4800

BURNHAM-WRAGG PIANO SCHOOL
THUEL BURNHAM RUSSEL WRAGG
All branches of piano playing and keyboard harmony
Steinway Hall, 113 W. 57th St., New York

BERNARD U. TAYLOR
TEACHER OF SINGING
Faculty Institute of Musical Art and the Juilliard School of Music
464 Riverside Drive, N. Y. C. MOnument 2-6797

BETSY CULP-DORNAY
VOICE TEACHER AND COACH
"I am deeply grateful for your artistic guidance and hope to continue working with you indefinitely."—Lucille Manners
344 West 72nd St., N.Y.C. TRafalgar 7-4999

EDITH WHITE GRIFFING
TEACHER OF SINGING
Studio: 205 West 57th St., N. Y. C.
Telephone CIrcle 7-4527

FRANCIS ROGERS
TEACHER OF SINGING
Member American Academy of Teachers of Singing
Member Faculty of the Juilliard Graduate School
144 East 62nd Street, New York City

EDGAR STILLMAN-KELLEY
COMPOSER-AUTHOR
Gulliver Symphony, New England Symphony, Aladdin, Alice in Wonderland, Pilgrim's Progress (Choral)

GEORGE BOLEK
TEACHER OF SINGING
PROGRAM BUILDING
1521 Bolton Street Baltimore, Maryland
Telephone: LA. 1474

F. W. RIESBERG, A.A.G.O.
Organist Leading Expositions
PIANO, ORGAN AND HARMONY INSTRUCTION
Studied Under Scharwenka and Liszt
119 West 57th St., N. Y. C. CIrcle 7-4500

EDWIN GRASSE
VIOLINIST, ORGANIST, COMPOSER
220 West 107th St., New York
Telephone: Academy 2-0588
Will Accept Advanced Violin Pupils

SOLON ALBERTI
Teacher of Singing
PROGRAM BUILDING
Hotel Ansonia, 2107 B'way, N. Y. C. SU. 7-3300

VIKTOR FUCHS Vocal Studios
New York: 44 W. 77th St. TRafalgar 7-7716
Philadelphia: 1619 Spruce St. PEnnsylvania 1043
Only Teacher of ROSA BOK (Metropolitan), IRENE JESSNER (Teatro Colon, Buenos Aires and Metropolitan), and IGOR GORIN

RICHARD McCLANAHAN
Representative TOBIAS MATTHAY
Private lessons, class lessons in Fundamentals
Lecture-demonstrations for teachers
806 Steinway Bldg., N.Y.C. KIngsbridge 9-8591

HERTA GRUEN
PIANIST—ACCOMPANIST—COACH
Vocal repertoire in French, Italian, English, German. Program building.
172 West 79th St., N.Y.C. TR. 4-2362

THE PATTERSON VOCAL STUDIOS
IDELLE PATTERSON
A. RUSS PATTERSON
326 West 76th St., New York City
Tel. ENdicott 2-4616

REINALD WERRENRATH
TEACHER OF SINGING
Studio:
915 Carnegie Hall, New York City
Telephone CIrcle 7-2634

JACQUES STUECKGOLD
SINGING TEACHER IN GERMANY AND ITALY OF
Grete Stueckgold, Sigrid Onegin, Zinka Milanov, Carl Hartmann, Susanne Fisher, Maria Olszewska, Leo Slezak, Max Lorenz, Alexander Sved, Marita Farrell, Kurt Baum, Gerhard Pechner.
235 W. 76th St., N. Y. Tel. ENdicott 2-7464

WILLIAM S. BRADY
TEACHER OF SINGING
Studio: 257 West 86th St. New York
Telephone: TRafalgar 4-2810

ALLEN HINCKLEY
TEACHER OF SINGING
Metropolitan Opera-Covent Garden-Bayreuth-Paris Grand Opera
Director of Village Light Opera Group
62 Morton Street, N. Y. C. WOrth 4-5978

VERA CURTIS
(formerly Metropolitan Opera Co.)
TEACHER OF SINGING
COACH:—Opera, Oratorio, Concert
17 East 86th St., New York ATwater 9-5308

HOLLYWOOD

MME. ALEXIA BASSIAN
THE ART OF SINGING AND BEAUTY OF SPEECH
Teacher of Nan Merriman
Winner in the Cincinnati Opera contest
1803 N. Western Ave., Hollywood, Calif.

EUNICE BOYD
VIOLIN — LITTLE SYMPHONY
Teacher of Eloise Roessler (Collaboration of Laurent Halleux, Pro-Arte Quartet)
8401 Kirkwood Drive Hollywood, Calif.

EDITH PENGILLEY
CONCERT PIANIST
Care of Musical Courier Bureau,
Hollywood, Calif.

EDGAR SCHOFIELD
TEACHER OF SINGING
3133 College Ave., Berkeley, Calif.
683 Sutter St., San Francisco, Calif.

VERNON SPENCER
PIANO
"A most exceptional teacher and man."
—*Leopold Godowsky*
4452 Dundee Dr., Hollywood, Calif. MO. 12559

Make Singing A Joy! through
ADELAIDE GESCHEIDT'S
SYSTEM OF NORMAL NATURAL VOICE DEVELOPMENT
41 Central Park West, N. Y. C. TRafalgar 7-9681

V. BACEVICIUS
PIANIST—COMPOSER
Classes in Piano and Composition
115 Waverly Place, N. Y. C. GRamercy 5-8788

ALBERT COATES
COMPOSER and CONDUCTOR
WGN CONCERTS
Hollywood Chicago New York

PERCY GRAINGER
Pianist Manager: ANTONIA MORSE
9 Cromwell Place White Plains, N. Y.

ROBERT ELMORE
CONCERT ORGANIST
Mgt.: Bernard R. Laberge, 2 W. 46th St., N.Y.C.

LILY DJANEL
LEADING SOPRANO
METROPOLITAN OPERA ASSOCIATION

JAMES A. BROWN TUTHILL
TEACHER OF SINGING
TUTHILL ORATORIO SOCIETY
205 W. 57th St., N. Y. C. CO. 5-0031, CI. 7-5420

ILLINOIS WESLEYAN UNIVERSITY
SCHOOL OF MUSIC
Bloomington, Illinois Spencer Green, Dean

BENIAMINO GIGLI
says MAESTRO ASTOLFO PESCIA is
"The watchmaker of the voice; whatever the deficiency, he understands and repairs."
Studios: 120 W. 57th St., N. Y. C., and 83 Fairfield Ave., Bridgeport, Conn. Send for circular.

DOROTHY CORNISH
Contralto
SAN FRANCISCO OPERA
Mgt.: Wilhelm Stein, 113 West 57th St., N. Y. C.

MARIAN CORYELL
TEACHER OF PIANO
Carnegie Hall, New York City
Circle 7-4596

ALDEN EDKINS
BASS—BARITONE
410 East 57th St., N.Y.C. Wickersham 2-8694

JOHN COLVILLE DICKSON
OLD ITALIAN PRINCIPLES OF
VOICE EMISSION
Write: Suite 703, 119 West 57th St., New York

RALPH LEOPOLD
PIANIST Studio: 30 W. 69th St., N. Y.
Concert Management: Harry Culbertson
5525 Blackstone Ave., Chicago

ARTURO VITA
voice placement opera coach
205 West 57th Street - New York - Tel. Circle 7-5420

ROMANO ROMANI
Vocal Teacher and Coach
of ROSA PONSELLE
171 West 57th St., N. Y. C. CI. 6-0565

Sondra **BIANCA** Pianist Anne **ROSELLE** Soprano
Jaromir **WEINBERGER**, Composer
Per. Rep.: P. Lazare, 8 West 45th St., N. Y. C

JAN KIEPURA
TENOR
Management: Charles L. Wagner, Inc.
511 Fifth Avenue, New York City

JEAN TENNYSON
SOPRANO
Management: Charles L. Wagner, Inc.
511 Fifth Avenue, New York City

Montreal Opera Features "Met" Artists

MONTREAL.—The second season of opera here in two years, under the artistic direction of Wilfred Pelletier, drew such large audiences that another series next year is a strong possibility. Eleven performances were given at the Saint Denis Theatre by leading artists and chorus from the Metropolitan Opera, with the orchestra of Les Concerts Symphoniques of this city in the pit.

The repertoire was a stimulating one, and included works out of the beaten track. In addition to Tosca, Faust, Rigoletto, Boheme, Carmen, Cavalleria Rusticana and Pagliacci, the season included The Bartered Bride, Samson et Dalila, The Barber of Seville, Thais, and Louise.

Mr. Pelletier was the conductor of most of the operas, assisted by Fausto Cleva, with Paul Breisach as a guest for Bartered Bride, and Robert Lawrence, New York music critic, conducting Thais. Desiré Defrere was the stage director.

Opening with Tosca, starring Grace Moore, Kurt Baum as Cavaradossi, Lawrence Tibbett as Scarpia and Salvatore Baccaloni as the Sacristan, the season had an excellent start under Pelletier's baton.

Ezio Pinza returned to the operatic stage after several months' absence as Don Basilio, and had an ovation in an outstanding Barber cast, which included John Charles Thomas as a boisterous Figaro, Bidu Sayao as Rosina, Baccaloni as Dr. Bartolo, a superbly acted part, and Nino Martini as Almaviva. Miss Sayao had an ovation for her chief arias and Thomas also scored with his vocalism.

A matinee La Boheme had Hilda Burke as a Mimi of charm, and Martini in the role of Rodolfo. Mack Harrell was the Marcello, Natalie Bodanya the Musetta, Nicola Moscona the Colline, and Defrere, Schaunard.

Tibbett was heard in the title role of Rigoletto, vivid in acting but not always free in voice. Doris Marinelli was a new Gilda, who won increasing applause. Jan Peerce scored vocally as the Duke, winning a long ovation for La Donne è mobile. Moscona appeared as Sparafucile. Helen Olheim was the Maddalena.

Thais was staged on Sunday evening, with Helen Jepson as the personable heroine, Thomas as a superb Athanael, and William Hain a fluent Nicias. Lawrence conducted with firm beat and animation.

Giovanni Martinelli had a warm reception for his triumphant Canio in Pagliacci, with Robert Weede as the extremely effective Tonio. Dorothy Kirsten gave a delightful and well-sung Nedda. In Cavalleria, Stella Roman and Kurt Baum were the two chief singers, with Harrell as Alfio.

Faust had an exceptionally fine protagonist in Richard Crooks, with Pinza as a dramatic Mephistopheles, Eleanor Steber as an appealing Marguerite of well modulated voice, and Weede was a good Valentin.

Louise scored a special success with Grace Moore as a vivacious heroine of strong vocal appeal, René Maison somewhat mature as Julien, Ezio Pinza as a dominant Father, and Maria Claessens returning in her fine portrait of the Mother.

The Bartered Bride, though interesting for its nationalistic color, did not register as strong a success here as the work deserved. Breisach led a scholarly performance, in which a large cast was headed by Hilda Burke.

Carmen had a colorful performance before a capacity house, with Gladys Swarthout as the glamorous gypsy, Raoul Jobin as a fine Jose, Licia Albanese as Micaela, and Julius Huehn as Escamillo.

In Samson et Dalila, the heroine was sung with dramatic power by Kirsten Thorborg. Maison, as Samson, was under the hampering effect of an indisposition, which he overcame successfully as the performance proceeded.

Much credit devolves upon all who made the season a success, particularly Mr. Pelletier, who has done much to promote music in his native city.

B. N.

Columbia Opera to Tour After Performance in Newark

In addition to a series of performances in the Newark (N. J.) Opera House, the Columbia Opera Company, Armand Bagarozy, general manager, will appear this season in Kansas City, St. Louis, Detroit, Toronto, and Montreal. Artists to be heard include Louise Caselotti, Luisa Coronina, Gertrude Ribla, Alfred Chigi, Frank Richards, Ralph Errolle, Mario Palermo, Florence Paula, Arthur Anderson and Costante Sorvino. Guest artists who have appeared with the company and are expected to return are Lanny Ross, Lucille Manners, Ethel Barrymore Colt, Michael Bartlett, Virginia Pemberton, Igor Gorin, Rosemarie Brancato and Margaret Matzenauer.

Emerson Buckley and Philip Culcasi are music and stage directors, respectively.

SALZEDO HARP COLONY STUDENTS FORM VICTORY "V"

at Camden, Me., where Carlos Salzedo again conducted his master classes this summer. Left to right, rear row: Ruth Dean, Marjorie Gibson, Malinde Pollock, Marjorie Albrecht, Eleanor Welch, Lucy Lewis, Eleanor Mellinger, Anna Bukay, Joan Ashley, Martha Mayfield, Lilian Phillips and Janet Putnam. Kneeling in front row, left to right: Emily Richardson, Gertrude Peck, Ann Elizabeth Jones, Sara Harwitz, Ruth Blane, Betty Mink, Elaine Bittorf, Grace Lenfest, Edna Waldenville, Carol Cheeseman, Clara Wolff, Deanne Muenzer, Jane Osterland, Jill Bailiff. Marjorie Call Salzedo is kneeling in front of Mr. Salzedo. Other students at the colony who are not shown included Rebecca Green, Carla Childs, Gloria Pflugfelder, Joanna Allen and Reba Robinson. The enrollment this summer was the largest in the colony's history. Mr. Salzedo reports.

Doctors, Please Note!

Since a number of the physicians in the Doctors Orchestral Society of New York have been called into service, the organization will accept some new members this season. The orchestra is now in its fifth year. Rehearsals, under the direction of Fritz Mahler, were resumed on Oct. 1 at 8:30 p.m. at 61 Irving Place, New York.

Goldschmidt in Recital at Columbia

Nicholas Goldschmidt gave a song recital under the auspices of the music department of Columbia University on Oct. 12 in the Brander Matthews Theatre. Groups of Schubert and Wolf, several Czechoslovakian folksongs, sung in Czech, and numbers by Randall Thompson, Charles Cushing, Albert Elkus and Douglas Moore made up his list.

Marion Bauer at N.Y.U.

Marion Bauer, composer, author and lecturer, has been appointed to teach the course in Listening to Music at New York University for the fall term, it is announced by Paul A. McGhee, acting director of the Division of General Education.

JEAN NORRIS
PIANIST
"...exhilarating...tone sweet...phrasing emotional..."
—*Times, London*
IBBS & TILLETT, 124 Wigmore St., London, W. 1

HEINZ UNGER
CONDUCTOR
Northern Philharmonic Orchestra, Leeds
London Philharmonic Orchestra, London
17, Abbey Road, London N.W.8, England

DEERTREES THEATRE
For Opera and Opera Training
ENRICA CLAY DILLON, Stage Director
Harrison, Maine

NATIONAL AUDITIONS FOR AMERICAN PIANO PUPILS
For information write National Guild of Piano Teachers, 640 Riverside Drive, New York, N. Y.

PAMELA WOOD
LYRIC SOPRANO
Opera and Concert
32 East 35th St., N. Y. C. MU. 5-6997

BLANCHE WARD
SOPRANO
Sincere, Sound, Voice Training
1214 Carnegie Hall, N. Y. C. Circle 6-3794

GEORGE REEVES
PIANIST—COACH—ACCOMPANIST
299 Riverside Drive, N. Y. C. ACademy 2-2432

SILVIA BAGLEY
SOPRANO—TEACHER OF VOICE
Music faculty Mayville State Teachers College (N. Dak.)
Concert Representative: Bertha Ott,
Kimball Hall, Chicago, Ill.

Standard Photo Service Co.

CLYTIE HINE MUNDY and PUPILS AT ACADEMY OF VOCAL ARTS,

Philadelphia. The new voice teacher, at the piano, is surrounded by, left to right, Doris Blake, Lauretta Carver, Helen Clark, Verna Kerr, Angela Carabello, and Ernestine Pirimian.

Larry Gordon Photo

MR. AND MRS. SASCHA GORODNITZKI

Sascha Gorodnitzki Weds Virginia Henderson

In a ceremony at the New York City Hall, on Oct. 3, Sascha Gorodnitzki, Russian concert pianist, was married to Virginia Waite Henderson of Los Angeles. Miss Henderson is a great grand-niece of William Gladstone, once Prime Minister of England.

Philharmonic Opens New York Season

(*Continued from page 3*)

heard in complete form by New Yorkers for many years.

The change from Thursday to Wednesday was at the request of Toscanini, who felt that he needed a day's rest before the repeat concerts of Friday and Sunday afternoons. The same schedule will be observed for the balance of the fortnight during which Toscanini conducts before he is succeeded by Bruno Walter.

Berlioz' Field Day

This review shall not amplify the age-old discussion about the worth of Berlioz' music and the place he occupied in the ranks of composers. The crystallized opinion, generally agreed upon, is that he was not one of the world's great melodists, but that he must be regarded as an innovator in orchestration, the real creator of program music and of the Leitmotif, and a tremendous influence in shaping the ideas and methods of Liszt, Wagner and the whole Romantic school that succeeded them. Add to those qualities fertile descriptive imagination, poetical responsiveness, and deep sincerity and idealism in his musicianship, and you have a just estimate of the abilities of the picturesque, flaming and combative Hector Berlioz also as a musical *enfant terrible* in his time, who fought passionately for what he considered artistically right; he stirred up almost as much embittered controversy as that other stormy petrel, Richard Wagner.

It is right that the present generation should be better acquainted with the larger Berlioz compositions and not confine its knowledge to the fairly often heard Fantastic Symphony; and so Toscanini did a useful thing in reviving the mammoth Romeo and Juliet score.

Work Retains Vitality

It is a surprisingly vital work after its century or so of life, and despite the episodic character of its five sections, shows remarkable organic unity and structural logic. Berlioz calls it a "dramatic symphony," even though it is part oratorio, for aside from the orchestra it employs also vocal soloists and small and large chorus. The movements, or scenes, consist of an Introduction, Fête at the House of Capulet, Night in the Capulet Garden, Queen Mab Scherzo, Juliet's Funeral Procession, and Finale describing the Cemetery episode, with the fight of the Capulets and Montagues, Friar Laurence's story and the concluding Oath.

The scheme of the symphony germinated in Berlioz' mind a dozen years before he finished the work, and dated from the time when he first saw the play performed in Paris (1827) by the Kemble company, of which the female star was Harriet Smithson. For her he formed a violent passion that led to the ill-fated marriage of the pair in 1833. The premiere of the opus took place under the composer's baton at the Paris Conservatoire, Nov. 24, 1839, after a gift of 20,000 francs by Paganini had given Berlioz the leisure to bring his ideas to paper. At that performance, one of the listeners was the twenty-six year old Wagner, then still at work on his early Rienzi. He has left record of how deeply he was impressed by the genius of Berlioz.

Toscanini at Tops

Carnegie Hall listeners too felt the power of the old work whose occasional moments of noble melody offset the many less inspirational airs. However, Toscanini, with his gift for transmuting any kind of musical metal into pure gold, made everything sound appealing. And, of course, he revealed all the enticements and excitements of Berlioz' virtuosity in instrumentation and tone-painting. The whole interpretation was a highly impressive blend of details and the grand sweep. His handling of the orchestra, soloists and chorus had all his long-famed singular magnetism and power. The applause and cheers of the audience came as a well deserved tribute.

If special moments could be selected for extra praise, let mention be made of the fiery opening measures, the love music of the Balcony Scene, the almost incredible daintiness and finesse of the Queen Mab Scherzo, and the choral shading and dynamics in the long Finale.

The chorus, which covered itself with glory and has never sung better here, was the Westminster Choir, and the soloists were mezzo-soprano Jennie Tourel, tenor Jacques Gerard and basso Nicola Moscona, who did the incantations of Friar Laurence with resounding tone and much sentiment. The Gerard voice and style showed to excellent advantage in the limited measures of the tenor part. Miss Tourel has a timbre of rich, warm quality, matched by intelligent, feeling delivery.

The program opened with a merry and propulsive version of the Carnaval Romain Overture, composed some four years after Romeo and Juliet.

Carl Hein Dir. **NEW YORK COLLEGE OF MUSIC** Chartered 1878
For the Professional and Non-Professional
Send for catalog 114-116 East 85th St., N. Y. C.

VIRGIL SCHOOL OF MUSIC
Mrs. A. K. Virgil, Director
317 W. 93rd St., New York Riverside 9-4899

Ward-Belmont Conservatory
of WARD-BELMONT JUNIOR COLLEGE
Nashville, Tennessee

OBERLIN CONSERVATORY OF MUSIC Oberlin College, Ohio
Write to FRANK H. SHAW, Director, for Catalogue

VIVIENNE **SIMON**
LYRIC SOPRANO — Concert, Radio, Opera
604 West 115th St., N. Y. C. UN. 4-1856

PROF. ANGELA **WESCHLER**
Classes for Teachers and Concert Pianists
New York College of Music
Studio: 171 West 71st St., N.Y.C. SC. 4-7678

MARIA HUSSA SOPRANO
CHICAGO OPERA—METROPOLITAN OPERA
Opera, Concert, Oratorio
7436 South Shore Drive, Chicago, Ill.

VINCENT **SOREY**
Concert Violinist and Director
Discoverer and coach of Tito Guizar and other artists. Preparation and introduction in radio, concert, opera.
Metropolitan Opera House Bldg., N. Y. PE. 6-2634

College of Music OF CINCINNATI
1228 Central Parkway Cincinnati, Ohio

TIBOR **KOZMA** Conductor - Coach - Accompanist (Vocal and Instrumental)
12 years musical director at outstanding Central European opera houses. Coaching in six languages.
9 West 69th St., N. Y. C. SU 7-6907

HENIOT LEVY
PIANIST
KIMBALL HALL CHICAGO, ILL.

CYBELLE ABT
SOPRANO—OPERA—CONCERT—RECITAL—RADIO
Exclusive Mgt.: Estelle Lutz Artists Bureau
410 Michigan Avenue, Chicago, Ill.

DR. GEORGE BERG
VOICE TEACHER — COACH
Formerly Heroic Tenor: Berlin — Stuttgart — Düsseldorf
533 West End Ave., N. Y. C. SU. 7-7865

CHLOE OWEN
DRAMATIC SOPRANO
Suite 703, 119 West 57th Street, New York City

ADELE VOSS
SOPRANO
Personal Representative: M. L. Moore.
Suite 701, 119 West 57th St., New York City

MINNEAPOLIS COLLEGE OF MUSIC MARIE HOLLAND SMITH *Director*
Public School Music—Piano—Voice—Violin—All Orchestral Instruments—Dramatic Art—Leading to Certificates, Diplomas and Degrees.
Institutional Member of the National Association of Schools of Music.
Catalog on Request Address:—60 South 11th St., Minneapolis, Minnesota

WESTMINSTER CHOIR COLLEGE
OF MUSIC
John Finley Williamson, Pres. Princeton, N. J.

LAWRENCE COLLEGE CONSERVATORY of MUSIC
APPLETON, WISCONSIN
Courses in Piano, Voice, Violin, 'Cello, Organ, Theory, Public School Music and Choir Directing leading to Bachelor and Master Degrees.
CARL J. WATERMAN, *Dean*

The Cleveland Institute of Music
Confers Bachelor of Music Degree, Master of Music Degree, Artist Diploma
Faculty of Nationally Known Musicians
BERYL RUBINSTEIN, Director 3411 Euclid Avenue, Cleveland, Ohio

RUSSELL GERHART
AMERICAN CONDUCTOR
ALTOONA CIVIC SYMPHONY
914 28th Avenue, Altoona, Pa.

ALFRED **STOBBI-STOHNER**
TEACHER OF VOICE — ACCOMPANIST — COACH
200 W. 57th St., New York City Circle 6-6930

KAROL **LISZNIEWSKI**
PIANIST—TEACHER—COACH
Tradition of Chopin and Leschetizky
Artist Faculty, Cincinnati Conservatory of Music

SAPIO STUDIOS
CLEMENTINE DE VERE, Voice; OLGA SAPIO, Piano
ROMUALDO SAPIO, Concert and Opera Repertory
67 Riverside Drive, New York ENdicott 2-8066

MARGARET HENKE
VOICE PHYSIOLOGIST
Teacher of the Italian Bel Canto Art of Singing
610 Riverside Drive, N. Y. C. Edgecombe 4-2388

ELSE HARTHAN **ARENDT**
SOPRANO Soloist-Conductor
First Congregational Church of Oak Park, Ill.
Mgt.: Tornow, La Grange, Ill. LaG 3838
300 Fine Arts Bldg., Chicago Harrison 6267

EUPHEMIA GIANNINI GREGORY
TEACHER OF SINGING
Faculty member of Curtis Institute of Music
30 Overhill Rd., Stonehurst, Upper Darby, Pa.

PHILADELPHIA CONSERVATORY OF MUSIC
216 South 20th Street
MARIA EZERMAN DRAKE
Managing Director
Courses leading to Degrees
Faculty headed by
OLGA SAMAROFF, Mus.D.

Ganz, After 40 Years' Labors, Sees All Young America Playing

RUDOLPH GANZ

Twenty-three conducting engagements, fifteen piano recitals and numerous lectures with musical illustrations comprised last season's activities of Dr. Rudolph Ganz, now preparing for another year of concert activity in addition to his duties as president of the Chicago Musical College.

Among these were appearances as conductor of the Carnegie Hall series of six Young People's Concerts with the New York Philharmonic and four Town Hall programs for the same ensemble as well as four Young People's Concerts for the San Francisco Symphony. Other events were his leadership of three "Pop" concerts in Washington with the National Symphony; a concert with the Illinois Symphony which offered eight American works new to Chicago; four summer programs at Grant Park, Chicago; a program at Ann Arbor (where Dr. Ganz conducted 450 instrumentalists of different ages drawn from Civic orchestras in eight or nine cities of Michigan) and a band concert at Winona Lake, Ind., by 100 youngsters selected from high school ensembles of several states.

Dr. Ganz said that in conducting the large ensembles of young musicians he had realized the fulfillment of a paraphrase of Walt Whitman's prophecy that now he heard "young America playing."

"After 40 years of sharing in the musical life of the adopted country of which I am a citizen, I feel entitled to state that the present and rapidly growing evolution of music as an art, as a culture and as an education will, in the years to come, equal if not surpass the centuries-old music life of war-torn Europe," he said. "The great masters of the Old World and their immortal works will always remain the foundation of all that the New World will offer to future generations."

Eastman School Entrants Largest in History

ROCHESTER.—The largest entering class in the history of the Eastman School of Music compensates for the loss in registration sustained in the upper classes, due to calls to the armed forces, according to the report of Dr. Howard Hanson, director, and Arthur H. Larson, registrar.

Of the more than 350 applicants, nearly 200 new students were accepted. The percentage of male students, which averages about 50 per cent, has dropped this year to 40 per cent. Members of the entering class come from 36 states, the District of Columbia, Canada, and Venezuela; 66 per cent of the students enrolled come from outside New York.

Because of the plenitude of talent, Dr. Hanson announces, there will be two orchestras, senior and junior, each of more than 100 members. Dr. Hanson and Dr. Paul White will conduct. Dr. Herman Genhart conducts the choir and Frederick Fennell the symphony band.

The school is operating under the enlisted reserve program and many boys are taking work set up by the Army, Navy and Marine Corps.

Baum in Opera Performances

Kurt Baum, Metropolitan Opera tenor, after participating in the performance of Tosca opening the Montreal Opera season, with Grace Moore, Lawrence Tibbett and Salvatore Baccaloni, also sang there in Cavalleria Rusticana on Sept. 26. He appeared at Bridgeport, Conn., for the benefit of Wings for Norway. Mr. Baum sings in Aida at Hartford with the Connecticut Opera Association on Oct. 27 and in the same opera at Trenton, Nov. 20. He appears next month also in Il Trovatore and Aida with the Chicago Opera.

MR. and MRS. ERNO BALOGH

at Fire Island, N. Y., before the return of the composer-pianist to New York to resume his activities for the season. During the summer, Mr. Balogh fulfilled four radio engagements, on transcontinental networks over WJZ and WABC. He will make an extensive concert tour again this season.

FRANZ ALLERS
CONDUCTOR BALLET RUSSE DE MONTE CARLO
"Under the direction of Franz Allers the St. Louis Symphony Orchestra gave a finely responsive presentation of the music."—*St. Louis Democrat*
"Franz Allers drew some excellent playing from the Philharmonic Orchestra."—*New York Sun*
Suite 701, 119 West 57th Street, New York City

HERTA GRUEN PIANIST ACCOMPANIST COACH
Vocal Repertoire in French, Italian, English, German
Program Building
Last season's appearances included Town Hall recitals
172 West 79th St., New York City TRafalgar 4-2362

ROLAND GUNDRY,

presenting check to Mrs. Wayman Adams, chairman of the Victory Concert, given by the young violinist at the Old Mill, Elizabethtown, N. Y., as a benefit for the Red Cross and Essex County Ambulance Fund. At right, is Walter Robert, the accompanist.

Defauw Returns as Guest

Returning as guest conductor of the NBC Symphony for the Sept. 19 and 27 concerts, the distinguished Belgian, Desire Defauw featured works by composers of his own land including the ballet suite, Cephale et Procris by Gretry-Mottl; Lekeu's Adagio in G minor for Strings; and a Fantasy on a Walloon Theme by Ysaye. The second program listed La Peri, of Dukas; Pelleas et Melisande suite by Fauré; Nuages and Fetes by Debussy; and España by Chabrier. On both occasions Mr. Defauw made a deep impression by his light and subtle direction of the delicate and intricate passages, proving himself at all times skillful and yet never losing the moving inspiration of the music. Mr. Defauw is one of the conductors whose programs and his direction of them is an occasion.

B. N.

Rosenthal to Have Jubilee

On the occasion of his eightieth birthday, Dec. 18, there will be a Jubilee Concert at the Hunter College Auditorium, tendered by a number of well known artists, with the distinguished pianist Moriz Rosenthal as guest of honor. A large committee of distinguished musicians and well known music lovers is in charge of the celebration.

Rachelle Shubow Studios Open

Rachelle Shubow, pianist, continues teaching this season both at her New York and Boston studios.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACTS OF CONGRESS OF AUGUST 24, 1912, AND MARCH 3, 1933, of Musical Courier, published Semi-monthly, October to May; Monthly, June to September, at New York, N. Y., for Oct. 1, 1942.

State of New York } ss.
County of New York }

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Grace Nylen, who, having been duly sworn according to law, deposes and says that she is the Business Manager of the Music Periodicals Corporation, and that the following is, to the best of her knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Music Periodicals Corporation, 119 West 57th Street, N. Y. C.; Editor, Leonard Liebling, 119 West 57th Street, N. Y. C.; Managing Editor and President, Alfred Human, 119 West 57th Street, N. Y. C.; Business Manager, Grace Nylen, 119 West 57th Street, N. Y. C.

2. That the owner is: Music Periodicals Corporation, 119 West 57th Street, N. Y. C.; Mrs. Alvin L. Schmoeger, 119 West 57th Street, N. Y. C.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by her.

Grace Nylen, Business Manager.

Sworn to and subscribed before me this 30th day of September, 1942.

[Seal] Harold Sturmer.

(My commission expires March 30, 1943.)

Zara Nelsova Makes Debut

Zara Nelsova, cellist, made her New York debut Oct. 4 at Town Hall, in a varied program giving her ample opportunity to display her gifts.

Miss Nelsova plays with a broad sweep both of tone and interpretation; is serious about her conception of the music for which she undoubtedly has a deep regard, but there is a divergence between her understanding and its realization. Miss Nelsova is unusually talented. Her program included a prelude by Emanuel Moor, the Haydn sonata in C, Beethoven's in A Major, Stravinsky's Aria; Adagio and Rondo by Weber-Piatigorsky and the familiar Rococo Variations of Tchaikovsky. Valentin Pavlovsky at the piano gave able and sympathetic support.

T. N.

Hadley Trio at NAACC

The Henry Hadley Trio comprising Dorothy Minty, violinist, Sidney Edwards, cellist, and Ralph Angell, pianist, was presented on Oct. 8 in Carnegie Chamber Hall, New York, by the National Association for American Composers and Conductors for the benefit of its publication fund. Works of Mrs. H. H. A. Beach, Arthur Foote and Gail Kubik made up the program.

Wrightson in The Firefly

Earl Wrightson, baritone, has been signed by Lee and J. J. Shubert for the leading role in their revival of The Firefly.

George Chavchavadze
PIANIST
Concert Direction ANNIE FRIEDBERG,
251 West 57th St., New York

NORA CONKLIN
CONTRALTO
Concert Direction ANNIE FRIEDBERG
251 West 57th Street, New York

Vladimir Horowitz
PIANIST
Exclusive Management: ANNIE FRIEDBERG
251 West 57th Street, New York

ISH-TI-OPI
AMERICAN INDIAN BARITONE
Exclusive Management: ANNIE FRIEDBERG
251 West 57th Street, New York

George Perkins **RAYMOND**
TENOR
Exclusive Management: Annie Friedberg,
251 West 57th St., New York

NORD VERNELLJ
AMERICAN BARITONE
Concert Direction ANNIE FRIEDBERG
251 West 57th Street, New York

IGOR BOURYANINE
CONDUCTOR-COMPOSER — Instruction in conducting, composition, interpretation of operatic and concert repertoire in 5 languages.
3 West 52nd St., N. Y. C. ELdorado 5-8134

Jeanne Laval
CONTRALTO — Voice Studio
215 W. 78th St., N. Y. C. SU. 7-4841

ALICE WIGHTMAN
COACH — ACCOMPANIST
Studio: Metropolitan Opera House Bldg., N. Y. C.

PASCARELLA TRIO
Concert—Recital—Instruction
ENZO, Violin—CAESAR, Cello—CARL, Piano
Suite 705, 119 W. 57th St., New York

JOHN SHELDON DAVIS
BASS—BARITONE
Management: William Neill, Inc.
119 West 57th St., New York City

EDGAR NELSON
Coaching, Oratorio and Vocal Repertoire
900 Fine Arts Bldg., Chicago, Ill.

OLIVER HERBERT Mus.D.
COACH-ACCOMPANIST
ORATORIO—SONG REPERTOIRE
50 West 67th St., N. Y. City TRafalgar 7-1788

NELSON SABIN
Distinguished American Baritone
Star of Concert, Radio, Opera
Mgt. Milton Bendiner, Steinway Hall, N. Y. C.

RUDOLPH GRUEN
PIANIST—COMPOSER
CONCERT MANAGEMENT VERA BULL HULL
101 West 55th Street New York City

RICHARD **CZERWONKY**
VIOLINIST-CONDUCTOR
De Paul U. School of Music Cent. 8194
64 East Lake St., Chicago, Ill.

SERGEI RADAMSKY
TENOR
Opera, Oratorio, Concert
Studio: 4 West 40th Street, New York City

CARL CRAVEN
TENOR and TEACHER
Director Chicago Light Opera Co.
523-25 Fine Arts Bldg., Chicago, Ill.

MACBURNEY STUDIOS
VOICE INTERPRETATION STAGE
609 Fine Arts Bldg., Chicago, Ill. Web. 3551

Louise St. John WESTERVELT
Teacher of Singing
Repertoire and Program Building
Web. 2494 725 Fine Arts Bldg., Chicago Lin. 1227

ADA PAGGI
MEZZO — CHICAGO OPERA CO.
Teacher of Singing
Studio: 720 Fine Arts Bldg., Chicago, Ill.

Margaret Henderson Smith
SOPRANO
Concert—Oratorio
Suite 701, 119 W. 57th St., N. Y. BO. 8-3012

ELAINE DE SELLEM
Mezzo Soprano — TEACHER OF VOICE
AMERICAN CONSERVATORY
CHICAGO, ILL.

SAMUEL **MARGOLIS** VOICE CULTURE
152 West 57th Street, New York
(Adj. Carnegie Hall) Tel. COlumbus 5-9155

HARRY **JOMPULSKY**
Teacher of Voice, Opera, Concert, Oratorio
310 West 79th St., N. Y. TRafalgar 7-7243
725 Boylston St., Boston. KENmore 3318

LILLIAN FLICKINGER
SCIENCE OF SINGING
Authorized exponent of Anna Schoen-Rene
147 West 55 Street, New York CIrcle 7-0240

MRS. H. H. A. BEACH
COMPOSER
Henry Hudson Hotel, 353 West 57th St., N. Y. C.

M. **WOOD HILL**
COMPOSER
257 West 86th St., New York City
Tel. ENdicott 2-4746

CRYSTAL WATERS
TEACHER OF VOICE
Radio, Screen, Concert, Opera
Studio: 405 East 54th St., N.Y.C. VO. 5-1362

ARPAD SANDOR
COACH
Program Building for Recitals
136 W. 55th St., N. Y. Phone: CIrcle 7-6364

HENDRIK ENDT
COACH — ACCOMPANIST
Toured three years with Yehudi Menuhin
115 East 37th St., N. Y. C. MUrray Hill 6-3964

DINO BIGALLI
CONDUCTOR—VOCAL COACH
725 Fine Arts Building Chicago, Ill.

Silvio Insana
CONDUCTOR COACH VOICE
Studio: Fine Arts Bldg., 410 S. Michigan Ave., Chicago
Phone Webster 2933

ALEXANDER ZAKIN
PIANIST
Suite 701, 119 West 57th St.,
New York City

HOWARD WELLS
PIANIST and TEACHER
603 Fine Arts Building, Chicago, Ill.

Edwin McArthur
"The New Genius of the Conductorial Firmament."
(*Los Angeles Herald*)
Mgt.: NATIONAL CONCERT & ARTISTS CORP.
711 Fifth Avenue, New York

EDWARD **MELTZER**
Conductor
Vienna, New York, Boston, Chicago Orchestras
"*A concert never surpassed.*"—*Hartford Times.*
Transcontinental Tour—SYMPHONY, OPERA, RADIO
64 E. Jackson Blvd., Chicago. Tel. EDG. 5151

MARGARET **MATZENAUER**
CONTRALTO
Apply: JOSEPHINE VILA, INC.
119 W. 57th St., N. Y. C. CO. 5-7887

Maud-Key Shelton
Soprano
CHICAGO CITY OPERA COMPANY
825 Orchestra Building Chicago, Ill.

AMANDA MacDONALD
ACCOMPANIST
VOCAL COACH
728 Kimball Building Chicago, Ill.

EDITH
MONTLACK
PIANIST
Pers. Rep., Francis Merchant, 1977 B'way, N.Y.C.

CAROLINA LAZZARI
TEACHER OF VOICE
Concert — Opera — Radio
Metropolitan Opera House Bldg., N.Y.C. PE. 6-2634

ROSE BUSKA
SOPRANO
TEACHER OF VOICE
412 West End Ave., N. Y. C. SChuyler 4-5133

FREDA DRAPER
CONTRALTO
CHICAGO OPERA COMPANY
1166 N. Dearborn Parkway, Chicago Delaware 8840

EDWIN KEMP
TENOR and VOICE TEACHER
900 Fine Arts Bldg., Chicago, Ill.

TOWN HALL RECITAL AWARD
given by N. Y. Madrigal Society
Est. 1920. Marguerite Potter, Founder
Studio 817, Steinway Bldg., N. Y. C. CI. 5-9531

For YOUR CHICAGO RECITAL *Consult*
BERTHA OTT Impresario
306 South Wabash Avenue, Chicago, Ill.
HALLS AVAILABLE varying in capacity from 500 to 3600. Careful attention given to Debut Recitals. Write for Full Information.

HARRY ZELZER
CONCERT MANAGEMENT
Civic Opera House, 20 No. Wacker Drive
Chicago, Ill.

DELTA OMICRON
NATIONAL MUSIC SORORITY
Esther Cox Karge, *National President*
6825 W. Lloyd, Wauwatosa, Wisconsin

PHI BETA
NATIONAL PROFESSIONAL FRATERNITY
of MUSIC and SPEECH
Central Office: 2218 Union Ave., S.E.
Grand Rapids, Michigan

PIETRO **YON** CONCERT ORGANIST
Tuition in
Piano, Organ, Composition
852 Carnegie Hall, N Y C

CLEORA WOOD
SOPRANO
Member of Faculty—New England Conservatory
CONCERT—OPERA—RADIO
Mgt.: Aaron Richmond, Pierce Bldg., Boston, Mass

ISABEL FRENCH
SOPRANO—TEACHER OF SINGING
Member of Faculty: New England Conservatory
2 Bellingham Place, Boston, Mass.

BIANCA DIMITRI
SAROYA - ONOFREI
ART OF SINGING
Studio: 301 Eugenie Street, Chicago, Illinois

IDA FRANCA
OPERATIC SOPRANO—VOICE TEACHER
904 Carnegie Hall, N. Y. City CIrcle 6-5490

ADA BELLE FILES
American Contralto
PHILADELPHIA LA SCALA OPERA, SEASON 1942-43
Costume Recitals
CONCERT MGT. RICHARD COPLEY, 113 W. 57th St., N. Y. C.

ADOLPH **BALLER**
PIANIST
Now Touring South America
with YEHUDI MENUHIN

FRANCES STOWE
ACCOMPANIST — TEACHER
160 West 73rd Street, New York City
Phone TRafalgar 7-6700

THEO KARLE
AMERICAN TENOR—Teacher of Singing
160 West 73rd St., New York TRafalgar 7-6700

DOROTHY SARNOFF
SOPRANO
Mgt.: NATIONAL CONCERT & ARTISTS CORP
711 Fifth Avenue, New York

JAMES SHOMATE
PIANIST — ACCOMPANIST — COACH
Tours with Bonelli, Jennie Tourel, Speaks, Wilbur Evans, Barera
N. Y. Studio: 11 West 52nd St. Res. VI. 7-1139

Hanna Butler
ART OF SINGING
512 Fine Arts Bldg., Chicago, Ill.

GIUSEPPE **CAVADORE**
VOICE
TENOR—CHICAGO CITY OPERA CO.
57 E. Jackson Blvd., Chicago Wab. 5887

HARRIOT EUDORA BARROWS
TEACHER OF SINGING
134 West 58th St., New York CIrcle 7-3958

ARTHUR M. BURTON
BARITONE
618 Fine Arts Bldg. Chicago, Ill.

FRANCO AUTORI
CONDUCTOR BUFFALO PHILHARMONIC ORCHESTRA
433 Franklin Street, Buffalo, N. Y.

HERBERT WINKLER
CONDUCTOR—COACH—ACCOMPANIST
Chorusmaster of the New Opera Company
520 West 110th St., N. Y. C. AC. 4-0913

ALEXANDER **NAKUTIN**
TEACHER OF SINGING
Kimball Building, Chicago, Ill. Web. 7369

JOSEPH
ROGATCHEWSKY
TENOR—Opera-Concerts Available 1942
Personal Representative: George Kugel
405 West 57th St., New York

Honored as World Authority since 1880

MUSICAL COURIER

A colorful panorama of the world's music in text and picture. Activities of musicians everywhere, and vivid reports of events in the chief musical centers of the Americas and other United Nations, are regularly featured.

FREE—with one year's subscription—Coon's Pocket Dictionary of Music Terms. Gives over 5,000 definitions of terms and phrases in general use in music.

MUSICAL COURIER, 119 West 57th St.
New York, N. Y.

For enclosed $3.00 send the MUSICAL COURIER for one year and include the dictionary.

Name .....

Address .....

City .....

Canada, $4.50 Foreign, $4.50

Stell Andersen
PIANIST
Concert Mgt.: Albert Morini
119 West 57th Street, New York City

Marian Anderson
CONTRALTO
Exclusive Mgt.: HUROK ATTRACTIONS, INC.
711 Fifth Avenue, New York City

KENNY BAKER
TENOR
Address: AUSTIN WILDER, WGN CONCERTS.
745 Fifth Ave., New York

ELLEN BALLON
CANADIAN PIANIST
Exclusive Management WILLMORE & POWERS
2 West 45th Street, New York

LEON CARSON
TENOR—TEACHER OF SINGING
20 Cottage Pl., Nutley, N. J. Tel.: Nutley 2-2499
160 W. 73rd St., N. Y. Tel.: TRaf. 7-6700

Jacques Cartier
America's Greatest One-Man Theatre
Exclusive Mgt.: HUROK ATTRACTIONS, INC.
711 Fifth Avenue, New York City

CHICAGO MUSICAL COLLEGE
70 East Van Buren Street Chicago, Ill.

MARGARET DAUM
AMERICAN LYRIC SOPRANO
Suite 701, 119 West 57th St., New York City

Eastman School of Music
OF THE UNIVERSITY OF ROCHESTER
Rochester, N. Y.

Virginia George
LYRIC SOPRANO—Concert, Oratorio and Opera
Personal Representative: Agnes Spence.
326 West 76th St., N. Y. C. ENdicott 2-4616

CARROLL GLENN
A BORN VIOLINIST . . . . WORTH HEARING NOW
N. Y. World-Telegram *The New Yorker*
Mgt.: RAY HALMANS, 119 W. 57th St., N. Y.

ETHELYNE HOLT
LYRIC SOPRANO
Opera — Concerts — Radio — Television
19 East 94th St., N. Y. C. ATwater 9-7555

ORA HYDE
DRAMATIC SOPRANO
Suite 1116, Steinway Hall, 113 West 57th St., New York City

Indianapolis Symphony Orchestra
FABIEN SEVITZKY, Conductor
Franklin Miner, Manager
Murat Theater Indianapolis, Indiana

ALTON JONES
PIANIST
Management: William Neill, Inc.
119 West 57th St., New York City

Jordan Conservatory
OF MUSIC
Bachelor and Master's Degrees
Write for catalog INDIANAPOLIS, IND.

The Juilliard School of Music
130 Claremont Avenue New York City

LOUIS KAUFMAN
AMERICAN VIOLINIST
Recital Management National Concert & Artists Corp., 711 Fifth Ave., N. Y. C.

ANATOLE KITAIN
PIANIST
Management: THE GUILD FOR MUSICIANS
113 West 57th St., New York City

LA FORGE-BERUMEN STUDIOS
1100 Park Ave. (Cor. 89th St.) New York

In the Studios

Helen Chase

Collins Bain, tenor, has signed a contract to make recordings. His song The Big Parade has been published.

Louvinia White, soprano, is one of the singers in The Pirate, the new Lynn Fontaine-Alfred Lunt production.

Jeanne Lee, operatic mezzo-soprano, who has been appearing recently in costume recitals, has been engaged for leading roles by two opera companies.

Betty Williams, soprano, has been signed up by the Shuberts for a forthcoming operetta.

Lee Kingston, soprano, gave concerts and sang operetta leading roles in the past few months.

Lillian Stephens, soprano, gives her second Town Hall, New York, recital this season. Kathryn Corwin, soprano, makes her concert debut there in April.

These signers are under the vocal guidance of Helen Chase. Out of town teaching appointments as well as her New York studio engagements were continued by Miss Chase during the summer.

Solon Alberti

Frances Watkins, gifted coloratura soprano of the Philadelphia Opera Company, gave an interesting recital on Sept. 28 in the studios of her teacher, Solon Alberti. Miss Watkins sang arias by Beethoven, Mozart, Rossini, and Deems Taylor and songs of Chopin-Viardot, Saint-Saens, Humperdinck, Duparc, Taylor and others including two numbers by Mr. Alberti, Oriental Serenade and Robin, Robin which proved to be real additions to the repertoire. Charm and delicacy marked her work and she also revealed notable interpretative ability. Mr. Alberti at the piano contributed able assistance. E. M.

Westchester Conservatory Adds Several Faculty Members

WHITE PLAINS, N. Y.—Dr. Elliot Griffis, composer, lecturer and pianist, director of the Westchester Conservatory of Music, announces several additions to the faculty as well as a number of scholarships, whole and partial.

The vocal department now consists of Margot Rebeil, soprano; Dagmar Rybner-Barclay, pianist, composer and linguist; and Edgar Fowlston, who will teach privately as well as conduct a chorus one evening a week.

Mortimer Browning, American composer, will teach piano and theory, and present a special course of 30 weeks on Music for the Children's Theatre. Frances Blaisdell, flutist, and Angel del Busto, bassoonist, complete the list of newcomers and will teach their respective instruments. William Sauber, pianist, acting Executive Director last term, remains as Dean of the Faculty.

The Board of Directors, augmented by the return of former members and the election of new ones, includes Benjamin Strong, president; Mrs. Alan R. Chalmers, Robert S. Erskine, Dr. Daye Follett, Dr. Griffis, Mrs. A. Chauncey Newlin, secretary; William W. Post, treasurer; Mrs. Allen B. Sikes, Mrs. H. John Simmen and Mrs. Strong.

The Advisory Board includes Dr. Harold Bauer, Charles Wakefield Cadman, John Haussermann, Walter Helfer, Edwin Hughes, Elisabeth Rethberg, Hugh Ross, Deems Taylor and Oscar Wagner.

Sondra Bianca Soloist with Terre Haute Symphony

Sondra Bianca, eleven-year-old American pianist, will be the guest soloist with the Terre Haute (Ind.) Symphony Orchestra, Will H. Bryant, conductor, at its opening concert on Nov. 3. The young artist has been soloist on Dr. Damrosch's final program on the air, with the NBC Orchestra; with the New York Philharmonic Orchestra, under Dr. Rudolph Ganz, at Carnegie Hall, and with the Radio City Music Hall Orchestra several times, under Erno Rapee and Maurice Baron. Her radio broadcasts and television appearances, which included an interview as well as solos, brought fan mail from all parts of this country and South America.

Herbert Mitchell Photo

FREDERICK LECHNER, baritone, artist pupil of Iser Szwica, was guest artist on WABC on Oct. 9, in a Brahms program featuring that composer's Four Serious Songs. Mr. Lechner has been heard as soloist with the New York Philharmonic Orchestra and the Boston Symphony, Serge Koussevitsky conducting, and over the NBC and CBS networks.

Music-Art Group Opens Season

Mildred Lind, violinist, Ethel Leitner, accompanist, and Theodore Hamer, pianist, gave the program at the first meeting of the Society of Music and Associate Arts on Oct. 8 at Hunter College Alumnae Hall. Constance N. Tallarico is the new president.

Ducloux-Busch School Students Staged Humperdinck Opera

Under the direction of Walter Ducloux and Hans Busch, the summer opera school at the University of New Hampshire produced Hansel and Gretel with Rosel Benda, Jean Rifino, Maye Raysor, Mildred Hutchins, Edith Doe and George Rivera. Tapia-Caballero, Chilean pianist, gave a recital; Dr. Paul Nettl, musicologist, lectured and Messrs. Ducloux and Busch discussed topics from the field of opera. Rosel Benda, dramatic soprano, Mildred Hutchins, contralto; Maria Sola and George Rivera sang excerpts from Carmen.

Hubert Joins Hartt School

Marcel Hubert, cellist, has been named head of the cello department at the Julius Hartt School of Music, Hartford, Conn. Mr. Hubert started his transcontinental tour on Oct. 12 with a concert for The Bohemians in New York. He plays at the Kaufmann Auditorium in that city on Dec. 13.

Mu Phi Epsilon Elects

At its recent national convention Mu Phi Epsilon elected the following national officers for the 1942-44 biennium: Ava Comin Case, president; Margarette Wible Walker, first vice president; Dr. Charlotte Klein, second vice president; Mabel Henderson, third vice president; Bertha Marron King, executive secretary-treasurer, and Etelka Evans, editor.

People's Chorus Resumes

Weekly meetings of the People's Chorus, L. Camilieri conductor, have been resumed on Monday and Friday evenings in Studio 501, Steinway Hall. Auditions are conducted daily by Mr. Camilieri.

N. Y. College of Music Opens Librarians' Courses

Dorothy Lawton, head of the music library in East 58 St., New York, is holding courses in Music Librarianship and Music History at the New York College of Music. Both courses are of 15 weeks each; the former includes visits to the principal music libraries.

The Mannes Music School
DAVID and CLARA MANNES, Directors
157 East 74th Street New York City

Riccardo Martin
TEACHER OF SINGING
9 Gracie Square New York City

ANDRE MATHIEU
PIANIST—COMPOSER
Winner of Philharmonic Symphony Composition Contest
Personal Representative: Pierre Van Dorez
Suite 701, 119 West 57th Street, New York

CONCERT MANAGEMENT
ALBERT MORINI
119 West 57th Street
New York City

GRACE MOORE
RADIO and CONCERT
METROPOLITAN OPERA ASSOCIATION

National Grand Opera Co.
GIORGIO D'ANDRIA, General Manager
Venezuela - Havana - Puerto Rico - United States
1005 Carnegie Hall, N. Y. C. COlumbus 5-3128

ROSE PAULY
METROPOLITAN OPERA SOPRANO
Management: VINCENT ATTRACTIONS, INC.
J. J. Vincent, *Pres.* 119 W 57th St., N. Y. C.

VIRGINIA PEMBERTON
SOPRANO—CHICAGO CITY OPERA
Management: Harry Zelzer
20 No. Wacker Drive, Chicago

MARGOT REBEIL
AMERICAN SOPRANO
BOOSEY & HAWKES ARTISTS BUREAU, INC.
119 West 57th St., New York City

Helen Schafmeister
PIANIST
Available as soloist with orchestra
Mgt.: William Neill, Inc., 119 W. 57th St., N.Y.C.

JOSEPH SCHUSTER
CELLIST
BOOSEY & HAWKES ARTISTS BUREAU, INC.
119 West 57th St., New York City

SIGMA ALPHA IOTA
NATIONAL MUSIC FRATERNITY
Pres. Mrs. John B. Davison, 1009—25th St., Des Moines, Ia.
Exec. Sec. Mrs. C. M. Sale, 3741 Purdue St., Dallas, Tex.

MARGARET SPEAKS
SOPRANO
Management: RECORD CONCERTS CORP.
202 West 58th St., New York

Adelaide Van Wey
CONTRALTO
Management: William Neill, Inc.
119 West 57th St., New York City

OSCAR WAGNER
PIANIST
Dean of Juilliard School of Music

WITTGENSTEIN
Famous One-Armed Pianist
BOOSEY & HAWKES ARTISTS BUREAU, INC.
119 West 57th St., New York City

Educators Advance Creative Plan To Insure "Music for Everybody"

(*Continued from page 3*)

new president, Lila Belle Pitts. Educators, musicians, directors of musical activities, publishers, all are coming together in answer to governmental directions to "make music."

In a message to members of her association, Prof. Pitts points out that "time was when men and women, boys and girls, gained profound satisfaction from creative, manual work in the entire process of which they took an active part. As industrialization increased the amount of large-scale production, people came to have slight, if any, contact with or feeling for the total process which goes into making a finished product. Hence, for the satisfaction of the creative energies of millions of adults and children, outlets must be sought which daily occupations no longer supply.

"The wall which once separated the musician from other people has been scaled by modern invention. Music pours from the air waves, day and night, indoors and out, on land or sea. Phonographs and records, constantly being improved, are sold in ever-increasing numbers. The sound-film traverses the globe and television is just around the corner.

"It is not enough that the cultural advantages to be derived from listening to good music are universally available via the machine, however. Further participative experiences are required. Machine power has to be translated into more productive human resources."

In discussing the program drafted by the educators for the creative and participation plan, Prof. Pitts told the Musical Courier that its generic idea is to "get the people to express themselves." One of the most important projects is the development of "family sings" while another is the providing of "mobile units" to be utilized in community programs. The educators likewise are providing leadership both through the schools and community organizations.

"Rehabilitating the Community"

With travelling accommodations suffering further governmental limitations thereby affecting tours of virtuoso artists and groups, local musical leaders are turning toward the development of their own products. Joseph A. Fischer, president of J. Fischer & Bro., styled the change as a "rehabilitation of the community" rather than a new idea in music in this country.

Mr. Fischer explained how in a recent trip to the coast, he had discovered communities which, for various reasons, had eliminated their musical programs, were now concentrating upon local resources. That the educator's program already is bearing fruit was shown, he said by the fact that schools are increasing their orders for music. With the ban on manufacturing of new instruments, there is a turning toward the vocal field, he said.

Another phase is the organi ation of new choruses and small orchestras in cities where an industrial boom, due to the manufacture of war materials, has stimulated interest in music. He mentioned in particular Seattle, Vancouver, Portland among the cities where more music is being made.

Mr. Fischer said that the educators have been in conference with some of the publishers looking toward making available for home and community use some of the better known "old favorites" both in the choral and instrumental fields.

In the forthcoming issue of the Musical Educators Journal a list of suggested songs, divided into different classifications, is presented. Not only does this include North American numbers but from Cuba, Mexico, Ireland, spirituals and others as well as familiar hymns.

Preparing Civic Leaders

Dean George A. Wedge of the Institute of Musical Art disclosed that a program to prepare leaders in community music was offered during the recent summer session and is to be continued in the regular semesters. Mr. Wedge said that from all parts of the country trained musicians had come to attend these courses rather than to prepare themselves as virtuoso musicians. Placements for these students are being provided by the CDVO since they are expected to serve a certain number of hours in return for receiving the course without fee.

"There is no question in my mind but that this will have an important effect on American music," said Mr. Wedge. "It will lead to more creative effort, thus stimulating musicians to provide more American music. In talking with students I found they were greatly interested in being of service in this program of music education, in fact some more so than in becoming performers themselves. Our courses in music education have been growing but the increase is more pointed now than it has been."

Speaking to the faculty of the Institute recently, Dean Wedge discussed this trend, pointing out that "frills" are now eliminated and the tendency is to make all education "practical." He said that educators are now "forced to justify what we are offering," and it is important to "change our approach and decide how to make vital what we have to offer."

Pointing out that for fifteen years the emphasis of the program at the Juilliard Graduate School has been to develop trained leaders in music, Dean Oscar Wagner said that in the past three years "the trend has been very much stronger" in this respect.

"We have found our students better prepared because their teachers in their home communities have been more competent and better qualified," Dean Wagner said. "We have people coming here on purpose to prepare themselves to go back to their home communities as leaders in musical affairs. There are more opportunities now in the home towns than ever before. That this has affected American composition was never better demonstrated than recently. In the last 18 months there has been a larger output of works by American composers than ever before."

SAIDA KNOX,
contralto, was soloist on Sept. 27 with the New York City Symphony at the Brooklyn Museum. The concert was broadcast over WNYC.

Li Favi-Teicher Recital

The first Town Hall concert of the season, on Sept. 20, presented Carlo Menotti Li Favi, Brazilian baritone, and the 18-year old pianist, Louis Teicher. Mr. Li Favi has a pleasant lyric voice which he employed most effectively in the lighter type of songs. His program also included arias by Mozart, Wagner and Verdi. Mr. Teicher was well equipped technically, but is not fully developed musically. A young and responsive audience acclaimed both artists. Many encores were given. N. S.

Louise Arnoux

Arias, Classical and Folk Music from the XIIth to the XXth Century

Concerts ● Lectures ● Tuition

Studio: 35 East 9th Street, New York

Mgt.: Bernard R. LaBerge, Inc., 2 W. 46 St., N. Y.

THE LYRIC CLUB

FOR GIRLS

An Exclusive Residence for Students

853 SEVENTH AVE.—CI 5-9684

In the Heart of Musical New York

For Many Years the Residence of Distinguished Musicians

Our 111 West 56th Street entrance adjoins garage.

A Few Steps from Carnegie Hall
Opposite Steinway Hall

It is no mere chance that *the Hotel Great Northern is preferred by musicians* . . . the management having catered to persons in music and the arts over a period of many years. The location of the Great Northern is, of course, perfect, *with all the centers of music at hand.*

Spacious, comfortable rooms modernly decorated and furnished. Popular-priced restaurant.

Practice Rooms Available

ROOM and BATH
SINGLE from $2.75
DOUBLE from $3.85
SUITES from $5.00
Special Weekly Rates

HOTEL GREAT NORTHERN

118 W. 57th ST., NEW YORK CITY ● Telephone CIrcle 7-1900

ATTUNED TO MUSIC LOVERS' TASTES

THE BUCKINGHAM

Newly Modernized

57th Street at Sixth Ave., New York City

At the Buckingham we believe that life can be leisurely and gracious—even in the midst of a great metropolis. The comfort and service of the Buckingham must be experienced to be appreciated, but the convenient location speaks for itself. Across the street from Carnegie Hall and two short blocks from Central Park, you are also within easy walking distance of Radio City, Fifth Avenue and the theatrical and amusement sections.

ROOMS AND SUITES BY THE DAY, WEEK AND MONTH

The new Buckingham Restaurant and Cocktail Lounge is open during luncheon, the cocktail hour, dinner and supper.

THE CRAFT OF PAUL HINDEMITH

Analytical Study of Modern Composition Issued in English, Charts Vexed Waters

By LEONARD LIEBLING

With this thoughtful and thorough work,* Hindemith gives the lie to those who think that nearly all modern radical composers of today are tonal anarchists pursuing their creative way without recourse to theoretical rules or systems. He reviews

PAUL HINDEMITH

intensively the methods practised by his predecessors, analyzes them basically as to their elements, and revaluates scales, keys, intervals, tone, melody, etc., in the light of the advances and discoveries made since the beginning of this century.

Hindemith believes that worthwhile music must have a sound basis of order and craftsmanship, and be free of the confusion that besets so many of the younger contemporary composers with their "manner of writing which puts tones together according to no system except that dictated by pure whim, or that into which facile and misleading fingers draw the writer as they glide over the keys."

Few Great Composer-Teachers

One reason for this, Hindemith points out, is that since Bach, hardly any of the great composers have been outstanding teachers. That is altogether true. Who were the composition pupils of Mozart, Schubert, Beethoven, Schumann, Weber, Chopin, Berlioz, Wagner, Liszt, Strauss, Tchaikovsky, Brahms?

The Hindemith volumes offer a practical foundation for teachers and students, and contain a wealth of wise and useful guidance even for composers who have passed their period of classroom study.

After digesting Book I, the reader should be ready to undertake the two-part writing demanded in Book II, provided he is trained in the rudiments of elementary theory and ear-training. Harmonic, scale and intervallic charts are presented, and the suggestions of Hindemith are applied to musical examples from Gregorian chant through Bach and Wagner to contemporary composers. No older or more recent publication on the same subject is as concisely and readably treated as the present one. (Associated Music Publishers, New York.)

**The Craft of Musical Composition,* by Paul Hindemith; English translation by Arthur Mendel; Vol. I, Theoretical Part; Vol. II, Exercises in Two-Part Writing.

New Carpenter Symphony to Have Premiere

John Alden Carpenter's Second Symphony will have its world premiere on Oct. 22, when Bruno Walter makes his first appearance of the season as conductor of the New York Philharmonic.

Frank Schubert Retires After 53 Years with Schirmer's

Frank Schubert has sent an announcement to his many friends in the music industry that he retired on Oct. 1 after 53 years of association with G. Schirmer. Mr. Schubert entered the employ of the company as a boy. Later he served as head of the order department, in charge of the bound library of publications, and then as head of the division of foreign importing.

Ganz Completes Concerto

Dr Rudolph Ganz, president of the Chicago Musical College, has completed his piano concerto. On June 12 he played the second and fourth movements over the NBC network. The score is expected to be issued about Feb. 1 by Carl Fischer, New York.

M. WOOD-HILL and HAROLD TRIGGS,

pianist, at the former's home in Keene Valley, N. Y. She has recently revised her second string quartet and made a reduction for string orchestra of her Wind in the Willows. Mr. Triggs has revised his new work for strings, The Bright Land, played recently by the Toronto Symphony under MacMillan.

SATB

CHORAL RHAPSODY (Pioneers), words by Walt Whitman, music by George Frederick McKay. Appropriate to the present emergency is this stirring setting of Whitman's apostrophe to the American pioneers with its voicing of faith in the future of democracy. Mr. McKay has adapted the homespun text, and set it for mixed voices with an orchestral accompaniment. The present version has a piano reduction, but parts may be rented for 3 trumpets, 3 trombones, 4 horns and tympani. It is written with a simple, broad, diatonic style, and with dramatic feeling. Toward the close there is a pause, while the singers speak 5 lines of text, followed by a broad finale. (C. C. Birchard & Co., Boston.)

FOR ORGAN

CHORAL PRELUDE, by Tertius Noble, based on the Lowell Mason hymn tune, Watchman, is a short number for the usual four-manual organ. Starting with the opening phrase of the hymn, in octaves between the bass and pedal, the composer develops this with some slight key alterations before stating the second part of the melody in a molto tranquillo section. This general idea is followed until the entire tune is stated with contrasting episodes and a brief coda gives a hint of the original idea. (Galaxy Music Corp., New York.)

SONGS

THREE WALT WHITMAN SONGS (Oh Captain, My Captain; Beat, Beat Drums; and Dirge for Two Veterans), set effectively by Kurt Weill. All of these numbers conclusively reflect the content of each poem. The first and probably best known one has a slight syncopated figure at the outset, but the contrasting poignant and exultant phases of the text are brought out. The second has a steady rhythmic pulsation in the accompaniment against a parlando vocal line, while the third is funereal in expression. A good collection for a dramatic voice, especially since contemporary connotations may be drawn from the texts. (Chappell & Co., Inc., New York.)

AVE MARIA, from Deems Taylor's opera, Ramuntcho. The American composer has provided an alternative arrangement in many of the longer phrases of this primarily operatic item, so that sopranos with church experience can encompass its difficulties. Withal, it remains primarily a "show" number although it is singable and has a sweep with triplets in the accompaniment. (J. Fischer & Bro., New York.)

THEMES FROM PIANO CONCERTOS

THEMES FROM THE GREAT PIANO CONCERTOS, arranged for piano solo by Henry Levine, offers motifs chiefly from the first movements of some of the most popular examples, in a form suitable for "the average player." Mr. Levine has made sound, simple versions of the Tchaikovsky B flat minor, the Grieg, Schumann, Chopin in E minor, Beethoven in E flat major, Liszt in E flat major, MacDowell in D minor, Mozart in the same key, Rachmaninoff in C minor and Rubinstein in D minor, which emerge as brief, melodious solos. Well edited, the volume is especially recommended as an aid in study of themes by those whose interest has been stimulated by popular arrangers. (Theodore Presser Co., Philadelphia.)

Kurt Baum Records Series For Bost Company

KURT BAUM

Kurt Baum, Metropolitan Opera tenor, is introduced here on records in albums released by the Bost Records Company. This set follows releases some weeks ago of albums devoted to songs of early America and the evolution of piano music and Latin-American songs. The Kurt Baum set includes settings of Liebestraum, Finlandia, an excerpt from Prince Igor and an etude of Scriabin, all with English texts.

CHAPPELL & CO., Inc.

A NEW SONG FOR CHRISTMAS

Star of God

By ERIC COATES

Lyrics by Fred E. Weatherly

A timely text, suitable for any Church or occasion

Solo 50c — Mixed Chorus 15c

CHAPPELL & CO., Inc., RKO Bldg., Rockefeller Center, New York, N. Y.

FLORENCE FOSTER JENKINS

BRILLIANT COLORATURA SOPRANO—ANNUAL RECITAL,
RITZ-CARLTON HOTEL, NEW YORK, THURSDAY, OCTOBER 22, 3:30 P.M.

When she gave her April Recital at the Washington Club, Washington, D. C., Dr. B. B. James, Washington critic, wrote:

"The capacity audience included persons in the political, cultural and intellectual society of Washington . . . presented facets of aesthetic interest for her critically minded hearers . . . Passion of St. Matthew whose suspensions and difficult transitions were skil'fully handled . . . nothing could be more intricate and baff.ing to anyone not so musically capable as the singer . . . 'Perjura' was rendered with a roguishness which conserved all the color and atmosphere . . . 'Una voce poca fa'—Delicacy marked this number—well vocalized, finely sentimental rendition."

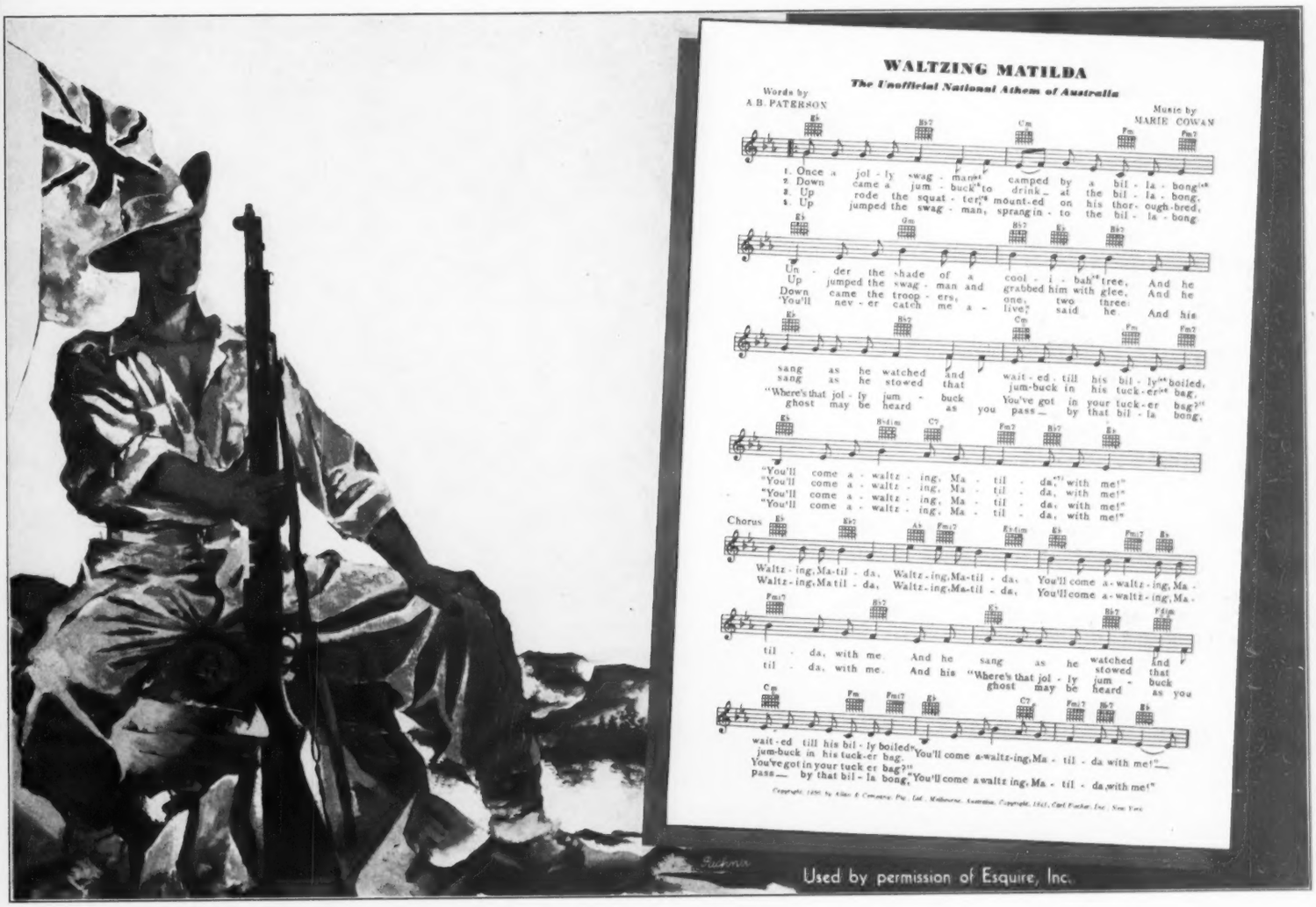
Following this Concert Mme. Jenkins toured in Connecticut and Massachusetts, singing at 17 concerts and finishing the series by singing at the "America Forever Free" Dinner in New York, conducted by Elmo Russ.

After her last Ritz-Carlton Concert, Grena Bennett, critic of the *Journal-American*, wrote:

"Mme. Jenkins was the bright particular star of last evening's Concert at the Ritz-Carlton. She sang an exacting programme and possesses a definite individuality in style, and piquancy in her interpretations, undaunted by either vocal difficulties or high tessitura. The brilliant aria 'Queen of the Night' from Mozart's 'Magic Flute' was sung as an encore."

"WALTZING MATILDA"

The Unofficial National Anthem of Australia

Words by A. B. PATERSON **Music by MARIE COWAN**

WALTZING MATILDA
The Unofficial National Anthem of Australia
Words by A. B. PATERSON
Music by MARIE COWAN
1. Once a jol - ly swag - man camped by a bil - la - bong
2. Down came a jum - buck to drink at the bil - la - bong,
3. Up rode the squat - ter mount-ed on his thor - ough-bred,
4. Up jumped the swag - man, sprang in - to the bil - la - bong
Un - der the shade of a cool - i - bah tree, And he
Up jumped the swag - man and grabbed him with glee, And he
Down came the troop - ers, one, two three!
'You'll nev - er catch me a - live!' said he And his
sang as he watched and wait - ed till his bil - ly boiled,
sang as he stowed that jum-buck in his tuck-er bag,
"Where's that jol - ly jum - buck You've got in your tuck-er bag?"
ghost may be heard as you pass — by that bil - la bong,
"You'll come a - waltz - ing, Ma - til - da, with me!"
"You'll come a - waltz - ing, Ma - til - da, with me!"
"You'll come a - waltz - ing, Ma - til - da, with me!"
"You'll come a - waltz - ing, Ma - til - da, with me!"
Chorus
Waltz - ing, Ma - til - da, Waltz - ing, Ma - til - da, You'll come a - waltz - ing, Ma -
Waltz - ing, Ma - til - da, Waltz - ing, Ma - til - da, You'll come a - waltz - ing, Ma -
til - da, with me. And he sang as he watched and
til - da, with me. And his "Where's that jol - ly jum - buck
ghost may be heard as you
wait - ed till his bil - ly boiled, "You'll come a - waltz - ing, Ma - til - da with me!"
jum-buck in his tuck-er bag,
You've got in your tuck-er bag?"
pass — by that bil - la bong, "You'll come a - waltz - ing, Ma - til - da, with me!"

Used by permission of Esquire, Inc.

The favorite song of the fighting Aussies!

Featured by

MARJORIE LAWRENCE • NELSON EDDY
JOHN DUDLEY • LANSING HATFIELD
The LANDT TRIO, and many others

Published for

Voice and Piano		.45
Choral arrs. by Thomas Wood (SA—SATB—TTBB)	@	.20
Dance Orchestra, arr. by Jack Mason		.75
Band, arr. by Erik Leidzén		.75

CARL FISCHER, Inc., COOPER SQ., NEW YORK • Boston • Chicago • Los Angeles

A World Authority on Music
Since 1880

Musical Courier

CARROLL GLENN

Violinist

21 Orchestral Appearances
1942-43 Season

Photo by Bruno of Hollywood, N. Y.